

# THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 731.—Vol. 45.  
Registered for transmission abroad.

JANUARY 1, 1904.

Price 4d.; Postage, 2d.  
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## CONTENTS.

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2. Whether I find thee (Ob ich dich finde).
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JANUARY 1, 1904.

## MUSICAL TIMES PRIZES.

The Proprietors of THE MUSICAL TIMES offer two prizes, of the value of Fifteen Guineas each, for the best composition of—

- (1) An anthem, with organ accompaniment.
- (2) A part-song, without accompaniment, for four voices: soprano, alto, tenor, and bass.

The words of the anthem must be selected entirely from the Bible, and the words of the part-song should be either non-copyright, or the property of the composer.

No composition (when printed) must exceed in length eight pages of THE MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The prize compositions to become the property of the prize-givers.

Competitors are advised to seek after melody and to avoid eccentricity; natural expressiveness and singable music, in which English composers of past generations have so greatly excelled, should be kept prominently in view.

The authorship of each composition must be indicated only by a motto, or *nom-de-plume*, written at the top of the manuscript; such motto, or *nom-de-plume*, to be also written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the May issue of this journal.

Compositions, which must be sent in on or before March 31, should be addressed to:—

THE EDITOR OF THE MUSICAL TIMES,  
1, Berners Street,

London, W.,

and endorsed 'MUSICAL TIMES COMPETITION.'

M D C C C C I V.

A HAPPY NEW YEAR, cordially expressed with a hearty hand-shake in imagination, is the sincere wish of the Editor to all his readers on the opening day of 1904.

This gripped greeting is conveyed through the medium of new type, impressed on better and pleasanter paper than that which has hitherto been used in this journal. As the Postmaster-General has decreed that any news more than a week old is no news, THE MUSICAL TIMES is treated at St. Martins-le-Grand as a *letter*, and not as a newspaper, with the result that the postage is now twopence on each copy, instead of three-halfpence. As stated last month, the Publishers intend to bear the extra cost of postage on the copies that are annually subscribed for; therefore the old rate of subscription will still be maintained, viz., Five shillings per annum, post free.

A further reference to typographical matters may be made in a tribute which, on this New Year's Day, we desire to pay to our printing staff for the care they exercise, month by month, in the mechanical preparation of THE MUSICAL TIMES for the press. So much—so very much—depends upon the manner in which the matter is presented to the eye, that our readers will doubtless gladly endorse this word of appreciation so justly due to 'the printer.'

To turn to matters literary. The present issue may serve as a sample of what may be expected during the year upon which we have just entered. The repeated suggestion that the Cathedral and College articles should be re-issued in book form encourages us to continue this series of illustrated chit-chats. Chester, which appears this month, will therefore be followed by other English and Irish Cathedrals, Colleges, old Parish Churches, &c.—all so rich in antiquarian, historical, and musical interest, and moreover furnishing a fruitful source of picturesque illustration.

The Biographical Sketches—that of Mr. Edward German is the *sixtieth* of the series—will be continued. Among modern musicians who have recently 'sat' specially for this purpose is Mr. Edward MacDowell, the eminent American composer, and the account of his life—the most complete that has hitherto been published—will shortly appear in our columns. Some of the distinguished dead will, as heretofore, come into the series—in all cases, both ancient and modern, with special portraits.

In the 'Church and Organ' section the histories of familiar hymns and their tunes may from time to time be continued, as they seem to be appreciated; for example, the account of 'The Evening Hymn' has been reprinted in numerous newspapers up and down the country. Other branches of Church Music will be similarly treated, *e.g.*, some notes already made on the metamorphosis of S. S. Wesley's masterly anthem 'The Wilderness' are only waiting an opportunity to be developed.

Among other subjects which we have in mind as being of general interest, are: Lady Violinists (with portraits); Some old Concert Rooms in London and elsewhere (illustrated); The Masters of the King's Musick (with portraits); A short history of the Madrigal Society; and Our oldest Choral Societies. A continuation of the Music Library series, in the form of gossip on some public and private collections, is contemplated. In this connection a special article (or articles) will appear describing the important Loan Collection which the Worshipful Company of Musicians proposes to hold this year. A further instalment of the late Sir George Grove's interesting analyses may also be looked for.

Lastly, in the month of June, THE MUSICAL TIMES will complete the sixtieth year of its existence. The occasion will serve for something in the way of special commemoration, of which more anon.

THE EDITOR.

CHESTER  
AND ITS CATHEDRAL.

*And following Dee, which Britons long ygone  
Did call 'divine,' that doth by Chester tend.*

SPENSER.

Picturesque antiquity is a strong characteristic of Chester. Its picturesqueness never fails to charm those who visit and re-visit the old city, while in regard to its antiquity, one historian carries us



A ROMAN TOMBSTONE.

(Photo by Mr. Robert Newstead, A.L.S., Curator of the Grosvenor Museum, Chester.)

back to a great-grandson of Noah! Writing in the year 1611 this chronicler of Chester says:—

The first name that I find this city to have been supposed to have borne was Neomagus; and this they derive from Magus, the son of Samothes, who was the first planter of inhabitants in this isle, after Noah's flood, which now containeth England,

Scotland, and Wales; and of him was called Samothes, and this Samothes was son to Japhet, the third son of Noah; and of this Magus, who first builded a city even in this place or neer unto it, as it is supposed, the same was called Neomagus. This conjecture I find observed out the learned Knight, Sir Thomas Elliott, who saith directly, that Neomagus stood where Chester now standeth.

With all due respect to this gentleman, any suggestion of Ark-like times cannot conscientiously be dovetailed into the ancient history of Chester. The Roman Period finds us on surer ground. One has only to visit the Grosvenor Museum at Chester for proof thereof. Fortunate indeed be he who is favoured with so well-informed a cicerone as Mr. Robert Newstead, the able Curator of this interesting Institution. Therein he will see a fine collection of Roman altars and tombstones of the second century. These relics of a bygone age were taken from the Roman cemetery of Deva, and used in building the city walls; they were discovered in recent years when repairs were found to be necessary. By the courtesy of Mr. Newstead we are enabled to give a photograph of one of these ancient tombstones, still in a wonderful state of preservation. The inscription (translated) is as follows:—

To the memory of Caecilius Avilus of Ementa Augusta, *optio* of the Twentieth Legion, who served 15 years and died at 34. His heir had this erected.

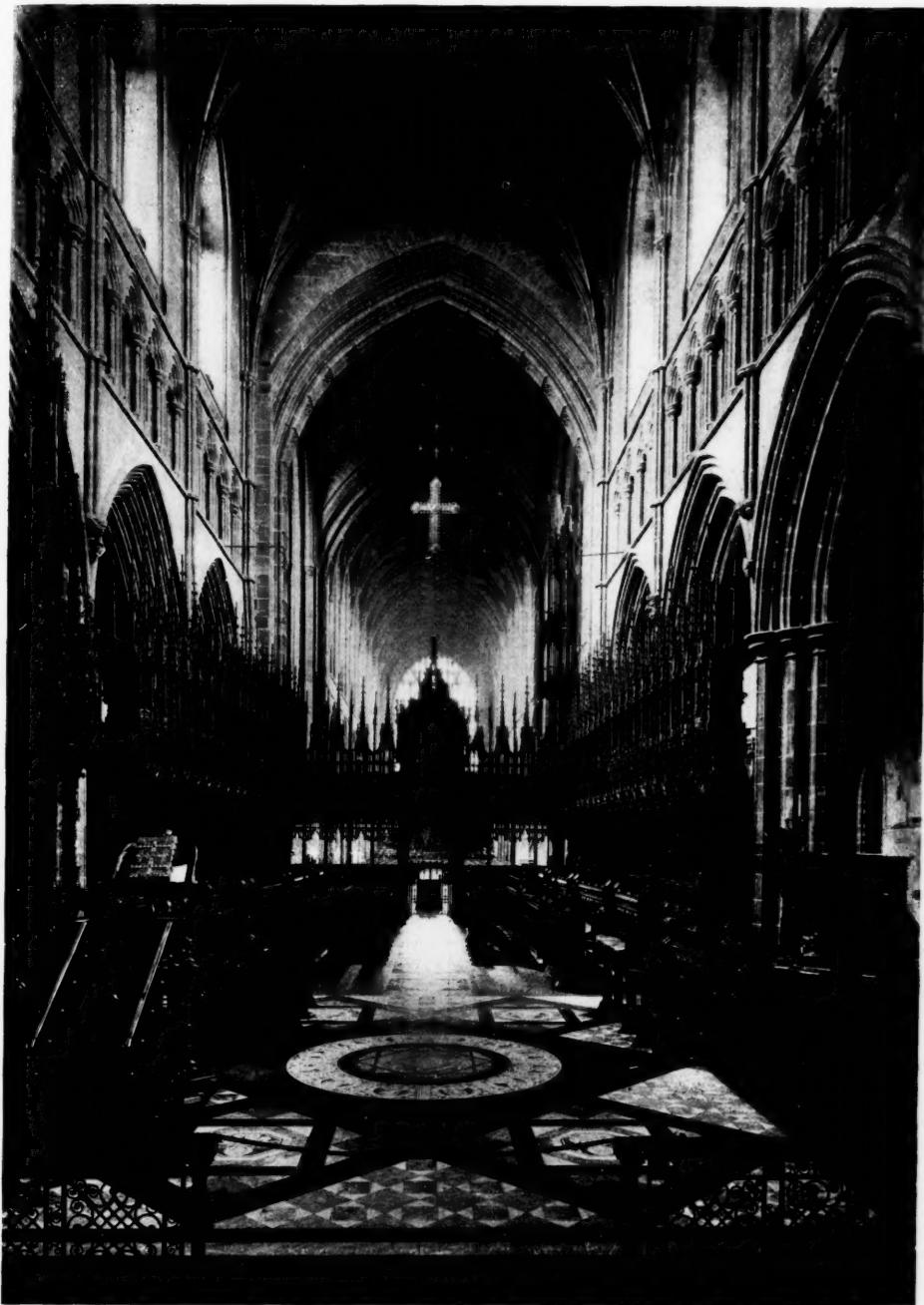
This tombstone—50 inches high by 25 inches wide—bears a full-length figure of the *optio* (a rank a little below that of a centurion), with a long staff in his hand and a bundle of tickets (?) in his left hand. Another interesting relic in this fascinating Roman collection is some leaden water-piping, 4 inches in diameter, bearing this inscription, countersunk on a raised panel 48 inches long:—

(This lead pipe was made) when Vespasian and Titus were consuls for the ninth and seventh times respectively and when Cn. Iulius Agricola was Governor of Britain.

This ancient pipe—which would astonish any modern plumber—takes us back to the year 79, when the famous Agricola was Governor of Britain.\*

Many other treasures and objects of interest—especially the beautiful ornithological specimens prepared by Mr. Newstead—might be described if space permitted; mention must, however, be made of the fine set of Chester Recorders—not bewigged gentlemen, but a quartet of instruments dating back to the 17th century, instruments immortalized by Shakespeare. This Chester set, comprising soprano, alto, tenor, bass—as shown in the photograph—has been fully described by Dr. J. C. Bridge, who is hardly less zealous as

\* See the 'Catalogue of the Roman inscribed and sculptured stones in the Grosvenor Museum, with one hundred illustrations.' By F. Haverfield, M.A., F.S.A. Chester: Printed for the Chester and North Wales Archaeological and Historic Society. 1900. A most valuable contribution to the literature of this interesting old-world subject.



(Photo by Mr. Frank Simpson, Chester.)

**Chester Cathedral.**

an antiquary than he is in his duties of Cathedral organist.\*

To return for a moment to the Roman period, it should be noted that the ancient city on the Dee has the proud distinction of being called Chester (from *Castra*, or the Anglo-Saxon *Castrum*),

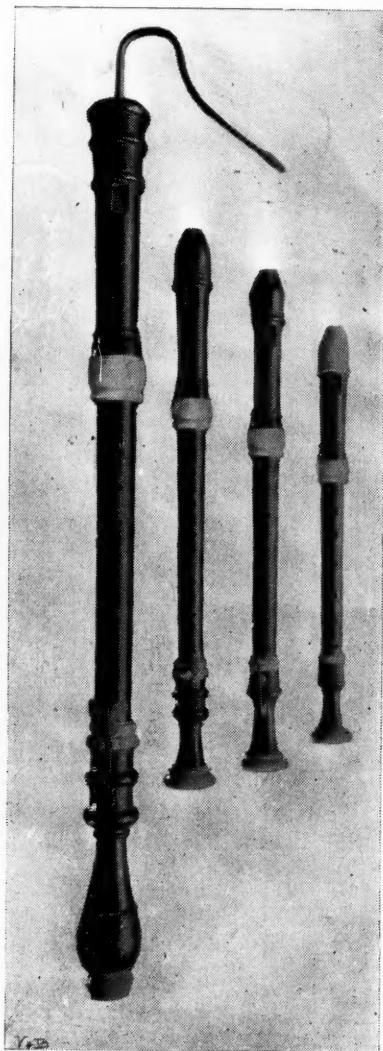
which intersect at equal distances from the ancient gates of the city. And what shall be said of its famous walls? No more interesting 'constitutional' could be taken before breakfast—or at any time—than the two-mile tramp which this old-world city-girdle affords. Here, in defiance of old Father Time, the ravages of war and tumult, these city walls, with their ancient towers, have stood for a thousand years. As one paces that paved promenade one compares Chester with the Zion of the Psalmist, and recalls the familiar words: 'Walk about Zion, and go round about her; tell the towers thereof. Mark ye well her bulwarks, consider her palaces: that ye may tell it to the generation following.'

With the bare mention that Chester was ravaged by the Danes in 980, that it was the last place to hold out to the Conqueror (in 1070), we may now pass on to the Siege of Chester in the year 1645. Standing on the walls is a mouldering old tower, part of the mediaeval fortifications of the city, now known as the Phoenix Tower, of which we give a photograph (p. 14). Here King Charles I. stood and saw his soldiers defeated on Rowton Moor in a smart cavalry action in which William Lawes, the brother of Henry Lawes—Milton's 'Tuneful Harry'—was slain. Fuller says that he 'was respected and beloved by all such persons as cast any looks towards virtue and honour,' and further, that 'the King (tho' he was already in mourning for his kinsman, Lord Bernard Stuart, killed at the same siege) put on *particular* mourning for his dear servant, William Lawes, whom he commonly called the Father of Music.' The body of the soldier-musician is said to have been buried in the Cathedral, but there is no record of the interment, nor any trace of a monument. The following quaint epitaph, probably inscribed on a monument, has, however, fortunately been preserved:—

Concord is conquered—in the Urn there lies  
The master of great Music's mystery:  
And in it is a Riddle, like their Cause,  
Will Laws was slain by those whose Wills were Laws.

Bishop Creighton has well and truly said that 'Chester itself contains almost an epitome of English History,' and proofs are not lacking in support of that statement.

In addition to what has been already said in the course of this article, some further historical references may be made before we proceed to speak of the Cathedral. King Henry III. not only made Chester a County Palatine, but settled the Earldom of Chester on the heirs apparent of the Crown, whereby the Prince of Wales is also Earl of Chester. Like unto Coventry, Chester is celebrated for its Mystery Plays, said to have been composed by the celebrated Ranulph Higden, a monk of Chester, and author of the famous 'Polychronicon.' These dramas, all founded on sacred subjects, were acted at Whitsuntide by the various trade companies of Chester. We give a list of those performed on Whit-Monday.



THE CHESTER RECORDERS IN THE GROSVENOR MUSEUM.

(Photo by Mr. Robert Newstead, Curator.)

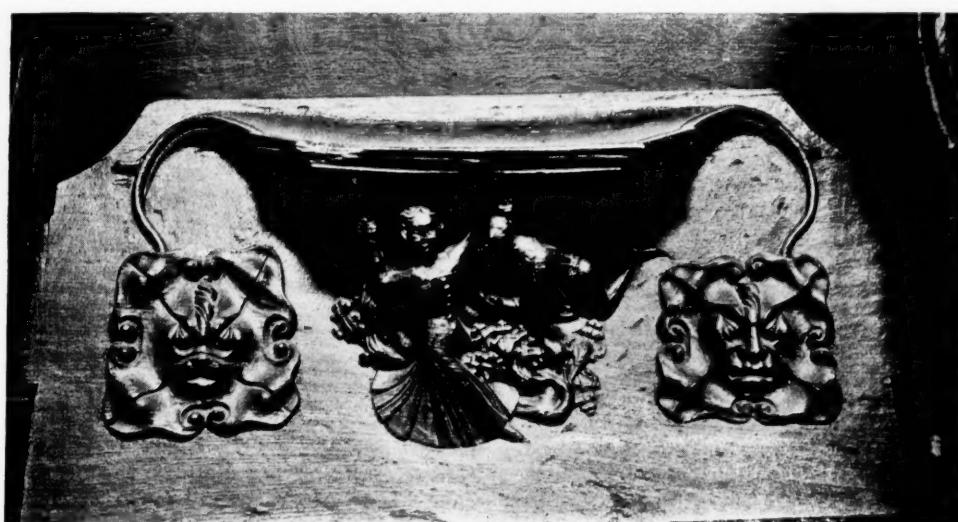
without any prefix—e.g., towns like *Col*chester, Manchester, *Win*chester, &c. Moreover, it retains to this day the characteristics of a Roman town in the regularity and precision of its four main streets

\* See 'Proceedings of the Musical Association,' 1900-1901, p. 109. A paper on 'The Chester Recorders' read on February 12, 1901, by Dr. Joseph C. Bridge, M.A.

## PERFORMING COMPANIES. TITLES OF MYSTERY PLAYS.

Barkers and Tanners ..	The Fallinge of Lucifer.
Drapers and Hosiers ..	Creation of ye World.
Drawers of Dee and Water-leaders ..	Noe and his Shippe.
Barbers, Wax-Chaundlers, and Leeches .. ..	Abraham and Isaacke
Cappers, Wire-drawers and Pinners .. ..	Kinge Balack and Balaam with Moyses.
Wrights, Slaters, Tylers, Daubers and Thatchers .. ..	The Natiuittie of our Lord.
Paynters, Boothe-ers and Glaziers .. ..	The Shepperdes' Offeringe.
Vintners and Merchants .. ..	Kinge Harrald and ye Mounte Victoriorall.
Mercers and Spisers ..	Ye 3 Kinges of Collen.

The Rows form one of the most attractive and interesting features of Chester. They should be seen and walked along rather than described. As quaint old Thomas Fuller (1608-1661) says, 'Here is a property of building peculiar to Chester, called *The Rows*, being galleries wherein passengers go dry without coming into the streets [*i.e.*, the roadways], having shops on both sides and underneath, the fashion whereof is somewhat hard to conceive. It is worth their pains, who have money and leisure to make their own eyes the expounders of the manner thereof, the like being said not to be seen in all England; no, nor in all Europe again.' Antiquaries are divided in opinion as to the origin of these Rows, some claiming for them Roman origin. But there they are to this day, and anyone with an eye for the picturesque will revel in their



A CHESTER MISERERE.  
(Photo by Mr. Frank Simpson, Chester.)

Music played no unimportant part in these old plays, for instance, in 'Noe and his Shippe' there is a very fine drinking trio for Mrs. Noah and her two 'gossips' which was doubtless performed by the professional musicians from the monastery. The following items of expenditure relating to the Chester Plays are taken from the Harleian MSS., as quoted in Canon Morris's valuable book 'Chester in the time of the Plantagenets and Tudors.'

1561.

Payed for the 1st rehearse at Jo: Huntington's house ..	— vid.
Drink in barkers after the rehearse .. .. ..	— xviid.
For beafe against the generall rehearse .. .. ..	vis. viid.
3 ould cheeses .. .. ..	iiii. —
Spent in Sir Rand. Barnes Chamber to gett singers ..	— iiid.
A crocke of small ale and 2 gallons .. .. ..	— xxid.
To Wm. Lutter (minstrell) at generall rehearse .. ..	— iiiid.

curious constructiveness and also in the many beautiful specimens of timber houses of the 'black and white' style of architecture which abound in various parts of the city. Admirers of Norman architecture will not fail to visit the noble church of St. John, wherein strength and dignified beauty are manifested. It may be mentioned in passing that the organ specially built for and used at the Coronation of Queen Victoria in Westminster Abbey is embodied in the instrument now in St. John's Church. It was the first C organ in England.\* Here also were held the yearly services connected with the great Guild of Minstrels in Chester. For the long period of 500 years the family of Dutton of Dutton exercised rights over all the minstrels of Chester, and the 'lay of the last minstrel'—as the Vicar of St. John's aptly expresses it—was heard in the church on St. John-the-Baptist's day, 1756. Licences were originally

\* See THE MUSICAL TIMES of January, 1902, p. 21, and February, 1902, p. 102.

issued to fiddlers in the city and county for a fee of 4½d., afterwards raised to half-a-crown.

The Cathedral.—Chester Cathedral cannot perhaps claim to be in the front rank of English mother-churches in regard to external beauty—for example, the West front has been spoiled by the erection of modern buildings. In the year 907 Ethelred founded a house of secular canons named after the Mercian saint Werburgh. The abbey of St. Werburgh, one of the richest in England, became a cathedral after the dissolution of the monasteries. The sacred edifice is an irregular

St. Oswald's Church, is very much longer and more spacious than the North Transept; the latter, by-the-way, is practically non-existent from a distant point of view, as it is entirely shut off by the organ case (see the illustration on p. 18).

The glory of Chester Cathedral is its Choir, one of the most beautiful in England. It belongs to the brief period of transition between the Early English and Decorated styles. The curious and elaborately decorative Triforium, equally with the delicate stall work, cannot fail to impress those who come under the spell of this combined beauty. The Misereres are interesting and often amusing. We give a photograph (on p. 13) of one which represents a lady beating her husband with some domestic weapon. The poor man is on his knees; his 'better-half' is holding him by the tip of his hood while she administers vigorous chastisement. Her costume should be noted. Another of our photographs (p. 15) is that of a remarkably fine Bench End of the 14th century, immediately under the Dean's stall. It represents a Jesse Tree, a favourite subject with mediaeval workers. There are no fewer than twenty-seven figures carved on the panel. The Poppy Head is very fine, quite equal to anything in the Choir. The elbow represents the Palmer pilgrim and his staff.

We may now pass on to the consideration of the organs in the Cathedral. The inventory of the monastery shows 'a paire of organs.' The old historian already quoted from thus quaintly records an organ early in the 17th century: 'The Quire itself is most finely beautified, first over the entry thereof, with a most stately Gallary furnished with a very deep and Tuneable Organ, serving for the daily Church-Musick at Divine Service.' Father Smith built the next organ. 'This instrument originally had but one set of keys. The Choir organ was added by Snetzler, who also put in a new trumpet.' Thus wrote the late Dr. E. J. Hopkins, under the headings 'Father Smith' and 'Chester Cathedral,' in his manuscript collection of organ specifications now in the possession of the present writer. It may not be without interest to give the specification of the Father Smith-Snetzler organ—originally of *one* manual and without pedals—in order that it may be compared with the present four-manual and pedal instrument:—

#### GREAT ORGAN (10 stops).

Built by Father Smith.

		Pipes	
1. Open diapason	.. 52	7. Sesquialtera, b to c <sup>1</sup>	Pipes
2. Stopped diapason	.. 52	(3 ranks) ..	78
3. Principal	.. 52	8. Sesquialtera treble	
4. Flute	.. 52	(2 ranks) ..	52
5. Twelfth	.. 52	9. Cornet, to c <sup>1</sup> (3 ranks)	78
6. Fifteenth	.. 52	10. Trumpet (by Snetzler)	52

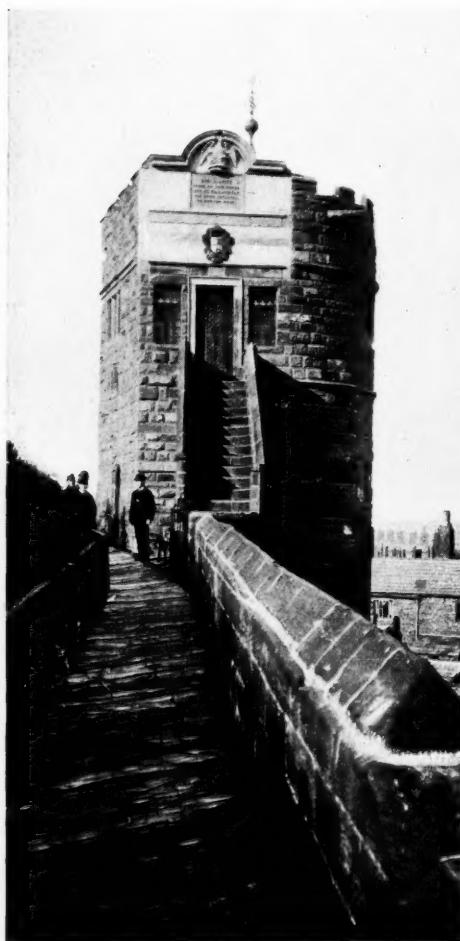
#### CHOIR ORGAN (4 stops).

Added by Snetzler.

1. Stopped diapason	.. 52	3. Flute	.. 52
2. Principal	.. 52	4. Fifteenth	.. 52

Compass, GG, short octaves, to d<sup>3</sup> in alt, 52 notes.

This organ—and its successor, or successors—stood on the Choir Screen; but at the restoration of the Cathedral in 1876—with which the name of Dean Howson is worthily associated—was placed



THE PHœNIX, OR KING CHARLES'S TOWER,  
ON THE WALLS.

(Photo by Mr. T. Chidley, Chester.)

structure built of red sandstone, crowned by a massive central tower 127 feet in height. Like most of its fellows, its style varies from Norman to Late Perpendicular, one of the most striking features being the fine Perpendicular window of the West front. The Nave, which is considerably below the level of the street, has to yield to the Choir in attractiveness. The South Transept, long used as

by Sir Gilbert Scott in the North Transept, as shown in the photograph on p. 18. In order, however, to keep up the tradition of the Choir-Screen position, some of the choir organ stops are there located, with the practical advantage of being convenient for accompaniment purposes by reason of their close proximity to the singers. The following is the specification of the present four-manual organ, designed and built by Mr. Charles H. Whiteley, of Chester, in 1875-6:—

## GREAT ORGAN (17 stops).

	Feet		Feet
Double Open Diapason	16	Harmonic Flute	4
Bourdon	16	Twelfth	2½
Open Diapason (major)	8	Fifteenth	2
Open Diapason (minor)	8	Fourniture (5 ranks)	
Gamba	8	Mixture (4 ranks)	
Flute a Pavillon	8	Contra Positane	16
Stopped Diapason	8	Tromba	8
Harmonic Flute	8	Clarion	4
Principal	4		

## SWELL ORGAN (13 stops).

Bourdon	16	Mixture (4 and 5 ranks)	
Open Diapason	8	Contra Fagotto	16
Viola di Gamba	8	Cornoepan	8
Stopped Diapason	8	Trumpet	8
Silber Flute	4	Oboe	8
Principal	4	Clarion	4
Fifteenth	2		

## CHOIR ORGAN (12 stops).

Double Dulciana	16	Principal	4
Open Diapason	8	Piccolo	2
Clarabella	8	Clarinet	8
Stopped Flute	4		

(The following stops are placed on the Choir Screen.)

Pierced Gamba	8	Gemshorn	4
Dulciana	8	Hohl Flute	4
Stopped Diapason	8		

## ECHO ORGAN (7 stops).

Lieblich Bourdon	16	Lieblich Flute	4
Viola	8	Flautina	2
Lieblich Gedact	8	Vox Humana	8
Vox Angelica	8		

## SOLO ORGAN (4 stops).

Harmonic Diapason	8	Orchestral Oboe	8
Harmonic Flute	4	Tuba Mirabilis	8

The Echo Organ and Solo Organ stops are acted upon by the same (the uppermost) manual.

## PEDAL ORGAN (10 stops).

Double Open Diapason	32	Violoncello	8
Open Diapason	16	Fifteenth	4
Violone	16	Mixture (2 ranks)	
Sub-Bass	16	Trombone	16
Octave	8	Bombarde	8

Manual compass CC to A. Pedal compass CCC to F.

## COUPLERS (9).

Swell Octave.	Solo to Pedal.
Swell Sub-Octave.	Swell to Pedal.
Swell to Great.	Great to Pedal.
Swell to Choir.	Choir to Pedal.
Solo to Great.	

## ACCESSORIES.

Five Composition Pedals to the Great Organ.  
Four Composition Pedals to the Swell Organ.  
Pedal to bring on and take off Great to Pedal Coupler.  
Tremulant to Swell Reeds.  
Tremulant to Echo Organ.

## SUMMARY.

72 stops. 3,917 pipes.

The bellows are blown by steam power, a six horse-power engine being employed for the purpose.

There are separate wind reservoirs with different pressures to each manual, ranging from 2½ inches to 7 inches.

The Pneumatic Lever is applied to the Great, Swell and Pedal Organs—the Swell to Great Coupler, and also to the drawing of all the stops, except the Choir and Echo Organs.

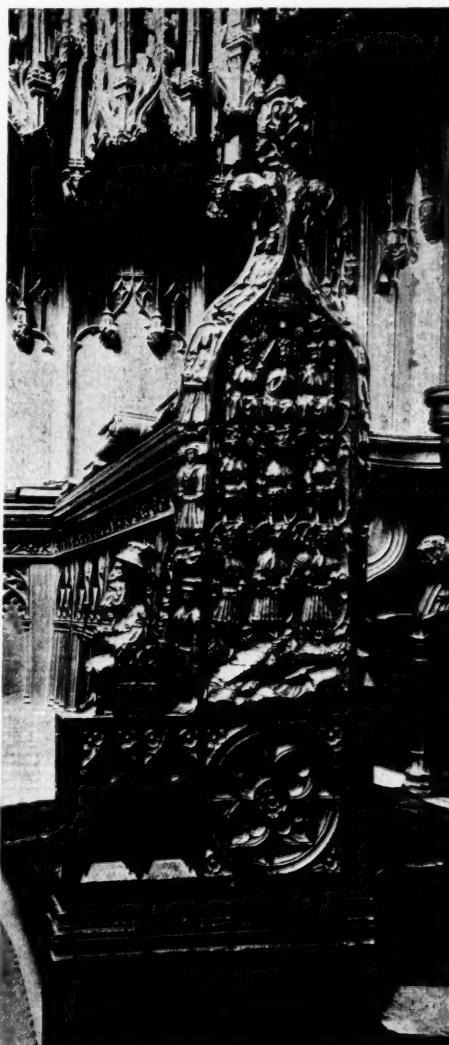
The Echo Organ is in a swell box and voiced to a very light pressure of wind. The Solo and Echo Organs are controlled from the same (uppermost) manual.

Every stop, except the Lieblich Bourdon, Viola, Vox Angelica on the Echo Organ and the Orchestral Oboe on the Solo Organ, extends throughout the full compass of the manuals. The stops draw at an angle of 45 degrees, and the stop jamb and key fittings are splendidly drawn in polished oak, beautifully carved, and with solid ivory draw knobs.

The Couplers are arranged in a row over the Upper Manual.

The Dean and Chapter have since expended the sum of £600 on mechanical improvements to the organ, which were carried out by Messrs. Gray and Davison.

The Roll of Organists of Chester Cathedral contains some distinguished names. It begins with the year 1541, when one John Byrcheley was appointed. To him succeeded respectively Thomas Barneys and one White (or Whyte). Concerning



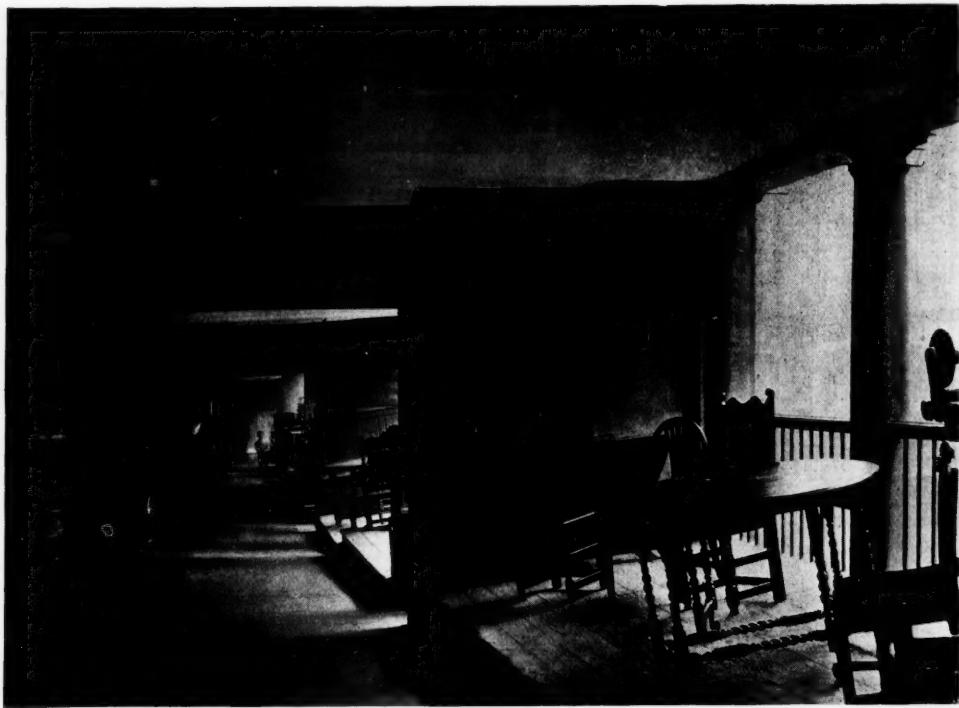
THE BENCH END BENEATH THE DEAN'S STALL.

(Photo by Mr. Frank Simpson, Chester.)

the latter, the Harleian MSS. contain this item of expenditure connected with a representation of a Chester Mystery Play:—

1568. To Mr. Whyte for singing . . . iiiis.

Following Mr. Whyte came a Robert Stevenson, who, in 1583, supplicated for a degree in music at Oxford, stating that he had been 'thirty-three years a student.' It was not, however, till four years



ONE OF THE ROWS.

(Photo by Mr. T. Chidley, Chester.)

later (in 1587) that he was granted the degree of Mus.B., while nine years elapsed ere he obtained that of Mus.D. Upon the death or resignation of Stevenson a very distinguished man became Chester's 'chief musician' in the person of Thomas Bateson, the madrigal composer. Bateson was organist from 1599 to 1608, when he became organist of Christ Church Cathedral, Dublin. The following extracts from the Treasurer's accounts during this period of his organistship at Chester are interesting:—

1601.	Dec. 12	—Paid to Mr. Bateson for ye new Organ Booke belonginge to o'r Quier	xls
1602.	Nov. 3	—For a Sheep skynne to mende ye Bellowes of ye Organs	vjd
„	Nov. 3	—For neiles & small ribbes of wodd for ye said Bellowes	iijd
„	Nov. 3	—To Beedle & his man for two dayes & half about ye Organs	iijs
„	Nov. 17	—For a little Deske for Mr. Bateson his Organ booke	vjs

Concurrently with Thomas Bateson another eminent madrigal composer held office in Chester Cathedral—Francis Pilkington by name. In the title of his first publication (1605) he thus describes himself:—

The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherion, with the Violl de Gamba. Newly composed by F. PILKINGTON, Bachelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ, in the Cittie of Chester.

London : Printed by T. Este, dwelling in Aldersgate-streete, and are ther to be soould. 1605.

In his 'Second Set of Madrigals and Pastorals' (1624) Pilkington sets himself forth as 'Lutenist and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester.' As a matter of fact he came to Chester as a Conduct, or Lay Clerk, and, upon his ordination, he subsequently became a Minor Canon and Precentor of the Cathedral.

It is not necessary to give a detailed list of Chester Cathedral organists, as are they not all noted in Mr. John E. West's 'Cathedral Organists'? But special mention may be made of one Peter Stringer—not a violinist, as his name might suggest, but at various times a chorister, Conduct, Minor Canon, Precentor, Organist and Treasurer of the Cathedral in the 17th century. In a letter addressed by the Dean of Chester to 'Mr. Subdeane Bispham and Mr. Chanter Stringer,' these two gentlemen are described as 'the most antient stagers now resident in this Church.' Here is the letter, as printed in Mr. West's book:—

There is an hon'ble Maid lately deceased at Mr. John Anderson's, being the Hope and Anchor in our Northgate St., within the City of Chester, viz.: The Lady Jane Montgomery, sister to the Right Hon'ble Hughe, Earle of Mount Alexander in the Kingdome of Ireland; who, being a great lover of the ceremonyes of our Church while shee lived, desired to bee buried in our Church when shee dyed. And since shee had the quire so much in her heart living, I adjudged it fitt to bury her in the heart of our quire now shee is dead, her Executors paying to the Cathedrall all customary dues and justyfiable

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fees which belong unto us. Now, by reason of the late distraction in this Kingdome and my frequent absences from this Church, my memory not well serving mee in every particular thereof, and the R't. Reverend John, Lord Bishop of Chester, having a great kindness for her family, as well as a great love unto Justice, desiring that shee may not bee imposed upon by any kind of exactation: You two being the most antient stagers now resident in this Church, I doe require you, upon virtue of your oathes formerly taken, y't you declare unto mee in writing what the former fees and customes have been in the like case; that as I may not impose upon such hon'ble persons, so neither prejudgete our Successors in this Church; etc., etc.

From 1699 to 1704 one John Demonticall was chief-musician at Chester, a gentleman of whom absolutely nothing is known. Can any of our readers furnish some information concerning this fiendish-named organist? Mention must of course be made of Edmund Baker, a pupil of Dr. Blow and the teacher of Dr. Burney, as he held the organistship at the time Handel was weather-bound at Chester on his way to Dublin (in 1741) to produce his oratorio of the 'Messiah.' Mr. Baker supplied Handel with Mr. Janson, one of the Cathedral lay-clerks, the gentleman who could 'sing at sight, but not at *first sight*!' Handel doubtless visited the Cathedral, and probably played on Father Smith's organ. To Edmund Baker succeeded (in the year 1764) Edward Orme. He was a prominent Freemason, and held the post of Deputy Herald of the city; he also served the office of Sheriff. Moreover, Mr. Orme originated the Chester Musical

Festivals. The first of these music-makings was held in the year 1772, when three oratorios were 'performed in the Broad Isle of the Cathedral,' and 'a Concert' of Select Musick' was given in the Exchange Hall, the proceedings terminating with a Masked Ball which, it is satisfactory to learn, was conducted 'with the greatest elegance and decorum.'

Before saying a few words in conclusion concerning the present organist, Dr. J. C. Bridge, we may accompany him in a walk through the beautiful cloisters to the Choir School, of which the head master is the Rev. J. M. New, M.A., one of the Minor Canons of the Cathedral, and formerly Vice-Principal of St. Mark's College, Chelsea. Here are some twenty-six young gentlemen hard at work—the curriculum including Latin, the ordinary English subjects and shorthand, special attention being given to mathematics. Ex-choristers can attend the King's School at half-fees, and several of those who have availed themselves of this privilege have greatly distinguished themselves in their mathematical studies, due to the excellent grounding they received at the Cathedral Choir School. The boys board at home, yet Dr. Bridge—an ex-chorister himself, but of the time when semi-barbarism prevailed in English cathedrals—looks well after his little men. Every morning after service, milk with bread and butter is supplied before school-work is begun: 'You can't expect boys to do good work on an empty stomach,' he very truly observes.



THE CATHEDRAL FROM THE SOUTH-EAST.  
(Photo by Mr. T. Chidley, Chester.)

Again, let us go with Dr. Bridge, just before the hour of Evensong, to the Refectory, formerly used as the King's School. Here Charles Burney, Randolph Caldecott, and doubtless many other boys with artistic tastes were educated. The beams of this ancient and spacious apartment used to be covered with paper darts, thrown up by former

19th century; the present three-manual instrument was erected by Mr. C. H. Whiteley about thirty years ago.

The Refectory is now used as the practice-room of the choristers, and here they drill and perform their dumb-bell exercises. Although Dr. Bridge is a strict disciplinarian, he is one of the most



THE CATHEDRAL ORGAN.

(Photo by Mr. Frank Simpson, Chester.)

scholars. The choristers have knocked them down by throwing up indiarubber balls, and one of these darts bore the signature of Randolph Caldecott, who was a native of Chester. The miscellaneous concerts of the early Chester Festivals were held here, and many other concerts have also been given within these walls. It has contained an organ since the beginning of the

kind-hearted of men. Immediately before every service each chorister is obliged to 'clean up'—no dirty hands or faces; moreover, the boys walk in step as they make their way to their places in the Cathedral. The service is very reverently performed—we do not remember to have heard Stainer's Sevenfold Amen more devotionally rendered. Suffice it to say that the singing of these simple

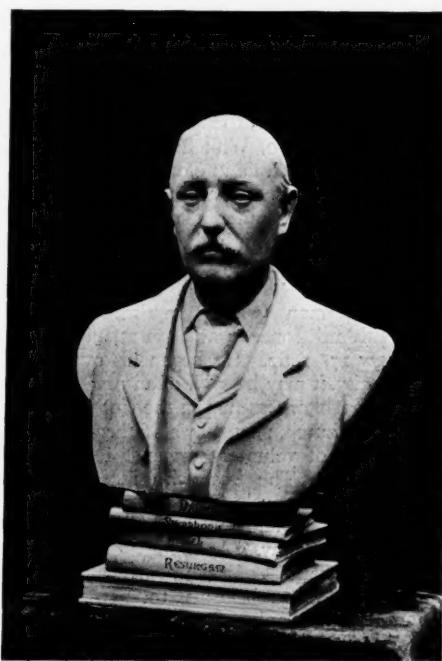
strains typified the reverence and orderliness which so eminently characterize the musical services of Chester Cathedral. Organist, assistant-organist, choristers, and lay-clerks unitedly seem to realize the sacredness of their office in so commendably discharging their important duties. Dr. Bridge has an able assistant in Mr. J. T. Hughes, an ex-chorister and his former articled pupil. Mr. Hughes, who succeeded the late W. T. Best as organist of Derby Parish Church, Liverpool, and who conducts the Chester Orchestral Society, is an excellent all-round musician.

Dr. Joseph Cox Bridge, M.A., is the present organist of Chester Cathedral. The son of John Bridge, a lay clerk, and younger brother of Sir Frederick Bridge, he was born at Rochester, August 16, 1853, and became a chorister in the Cathedral there. He is therefore one of the distinguished quintett—the others being Philip Armes (Durham), J. Frederick Bridge (Westminster), Daniel J. Wood (Exeter), and the late Joseph Maas,—all of whom were Rochester choristers. Mr. H. E. Ford, of Carlisle, the doyen of English Cathedral organists, and Dr. Crow, late organist of Ripon Cathedral, are also 'old Rochester boys.' Dr. Bridge officiated as assistant organist at Rochester, and, like his brother Frederick, was for a short time organist of Shorne Church, Kent. He then became a pupil of and assistant to his brother at Manchester, and subsequently held the organistship of Exeter College, Oxford (1871-6), where he graduated in Arts and Music. In 1876 he became assistant organist of Chester Cathedral, and in the following year succeeded to the full office on the retirement of the late Mr. Frederick Gunton. His compositions include 'Daniel' (an oratorio), 'Rudel' (a cantata), a Requiem Mass, church music, part-songs, &c. Special mention should be made of a very agreeable Symphony in F, composed for the Chester Triennial Musical Festival of 1894, of which the various movements were suggested by historical incidents connected with the City. The whole idea is most ingeniously carried out, the final movement—'The Abbey of St. Werburgh'—being founded on the Cathedral bells, which, as might be expected at Chester, play the Westminster chimes.

Dr. Bridge—who is a member of the Chester Archaeological Society and a man having various interests—has done splendid work for the cause of music in Chester during the twenty-seven years of his official connection with the ancient city. He founded the Chester Musical Society, which he has conducted and financed for twenty years—a Society which is still in a flourishing condition. Moreover, he not only revived, in 1879, the Chester Musical Festivals, which had been dormant for half-a-century, but in many ways he has earned the respect and esteem of not a few Cestrians. In the course of a sermon preached in the Cathedral on 'Mayor's' Sunday, November 9, 1902, before the Mayor and Corporation of the city, who attended in state, the Bishop of Chester (Dr. Jayne) uttered the following gratifying and

spontaneous 'appreciation' of Chester's genial organist:

How was Freedom acquired? Was it by sloth or by self-indulgence? We all knew that the answer must be quite the contrary. It was by self-discipline; it was by going into training; it was by self-control. That was the way the athlete won his freedom in his bodily powers. Let us go to the artist in any of the branches of art. Let us go for example to the organist of this Cathedral, who for a quarter-of-a-century, as they knew, had been serving splendidly the cause of music not only in this Cathedral, but ministering musical delight and culture to the city and neighbourhood. Let us ask him how we were to become masters of song or of instrument; how we were to win our freedom in music. Was it by taking things easily? Was it by neglecting practice? Was it by the conceit which thought that because we had a natural taste, because we were born musicians, therefore we could become consummate singers and have freedom of voice and freedom of instrument? We knew he would tell us a very different tale.



DR. JOSEPH C. BRIDGE, M.A.

FROM A BUST EXECUTED BY MISS ROSA CARTWRIGHT, OF CHESTER,  
AND PRESENTED TO HIM AT THE CHESTER  
MUSICAL FESTIVAL OF 1897.

For the use of the photographs illustrating this article, acknowledgment is due to Mr. Frank Simpson and Mr. T. Chidley, of Chester; also to Mr. Robert Newstead, A.I.S., Curator of the Grosvenor Museum, Chester; to Mr. W. Wheeler, the well-informed head verger of the Cathedral; and for help in various ways special thanks are tendered to Dr. J. C. Bridge, Organist and Master of the Choristers of the Cathedral.

DOTTED CROTCHET.

## EDWARD GERMAN.

## A BIOGRAPHICAL SKETCH.

Cross-country travellers journeying from Chester or Crewe to Shrewsbury and beyond pass through Whitchurch, an old market-town situated in the northernmost part of Shropshire. It is the chief among the thirteen (or more) places named Whitchurch in Great Britain. Eyton, in his 'Antiquities of Shropshire' (1857-60), states that the town was originally named Weston, and he gives the following extract from Domesday concerning it :—

Willem de Warene holds Westune of Earl Roger. The Earl Herald held it [in Saxon times]. Here are 7½ hides, geldable. In demesne are IIII ox-teams and two Serfs; and [there are] VI Neatherds, XXIII Villains, IX Boors, and one Radman, with VIII teams, and yet XIII more teams might be [employed] here. The Wood will fatten 400 swine, and therein are III Hayes.

Furthermore, according to Eyton, the district in olden times was very thinly provided with churches. Shortly after Domesday, a church was built of white stone at Weston, whereupon its name was changed to Whitchurch. This ancient white church, by-the-way, fell down on the last day of July, 1711. An attractive feature of Whitchurch consists of the beautiful meres which lie in close proximity to the town—meres rich in perch and roach. 'This is a mere detail,' some reader may be disposed to observe; not, however, if he be a devotee of Izaak Walton, like unto the subject of this Biographical Sketch.

Edward German (whose baptismal name is German Edward Jones) was born at Whitchurch, on February 17, 1862. He began his musical life in the capacity, it may be said, of an organ blower! The organ he blew was that in the Congregational Church, Whitchurch, played by his father, who there held the post of voluntary organist for a period of thirty years. The boy, who received much encouragement in music from his mother, taught himself the violin, and he began to harmonize tunes in his own way. At the age of six he had started a boys' band,—of a kind—of which he was bandmaster. The rehearsals took place in a warehouse on the banks of the canal. This band only wanted a trumpet, a drum, and a pair of cymbals to make it complete; but, alas! the surreptitious acquirement of the needed brass and percussion caused this juvenile organization to collapse. At the age of twelve young German joined the local choral society as an alto. Music, however, was not then regarded as his vocation in life. He had a great fancy for engineering; he would run a mile to see a wheel go round, and his parents decided that he should become an engineer. His mother took him to Laird's shipbuilding yard at Birkenhead with a view of his entering that establishment as an apprentice, but only to find that he was just too old, much to the delight of the music-loving boy, and—may it be said?—of his mother also.

He was still in his teens when he formed and conducted a second band. This instrumental organization consisted of himself and a curate (1st violins), a photographer (2nd violin), a watchmaker—doubtless an excellent timeist—(flautist), and a bricklayer (cornet player), while the juvenile conductor's sister supplied the bass and filled in the harmony upon the pianoforte. These orchestral practices took place at home, the music performed—principally quadrilles—being arranged for his quintet of players by the youthful conductor at a time when he was supposed to be studying engineering. Yet other interests claimed the attention of the young gentleman. He acted in character, and sang songs at public entertainments. In the quietude of an attic he constructed, unaided, a marionette show, with elaborate scenery painted by himself, and dolls obtained direct from London. He composed some shivering music—fiddled by the gardener—in order to increase the effect of the 'storm scene' in this home-made show. His early predilection for the stage, though evidenced in a mild sort of way, foreshadowed his subsequent and intimate connection with dramatic and operatic enterprises. These diversions were, however, interrupted when Edward German became a boarder at Bridge House School, Chester, where he entertained and astonished the masters and his schoolfellows with spirit seances and exhibitions of conjuring skill.

After he had left school it was necessary to decide upon a career. Music had more and more asserted itself in his life, and at the age of eighteen Edward German again left home, to study the art as a profession. In January, 1880, he entered the house of Mr. Walter Cecil Hay, the well-known (and now venerable) professor residing at Shrewsbury. 'The nine months that I passed under Mr. Hay's roof were perhaps the happiest time in my life,' recalls Mr. German at this interval of twenty-three years. 'Mr. Hay was an enthusiast in music. He conducted an excellent orchestra, conducted concerts, taught me harmony and instrumentation, and I made music the whole day long, beginning at six o'clock in the morning. Mr. Hay had a splendid library of music, especially full scores. We played no end of trios and violin duets (Pleyel and Viotti). I also practised the organ a good deal, and was able to play the D major fugue of Bach. I look upon that three-quarters of a year at Shrewsbury, under Mr. Hay's instruction, as a most important formative period of my life.' Mr. Hay, in response to our request, has kindly supplied the following reminiscences of his gifted young pupil :—

In 1879 I was conducting the Whitchurch Choral Society, and German (who resided in the town) used to come and help us—to our great delight—with his violin, his playing of which was correct and very sympathetic, so that the most difficult choruses were learnt easily by the soprani, to whom the violin gave a capital lead. About the beginning of 1880 it was decided that German should adopt music as a profession, and I was asked to prepare him in violin,

The Musical Times]

(Photographed specially for THE MUSICAL TIMES  
by Messrs. Russell & Sons.)

[January 1, 1904.]



*Edward German* : —

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piano and theory by taking him in my house for a term or two. This I did, and during the time he was with me he worked capitally, early and late, and after a busy day he would get me to play Mozart's Violin Sonatas with him for an hour before retiring to roost. I was then Diocesan Inspector of Choirs for the Rural Deanery of Shrewsbury, and when inspecting a country choir I used to take German with me. On those occasions his organ accompaniments were always good, and much appreciated by the rural singers who were busy preparing for the annual Choral Festival in Lichfield Cathedral.

I used to tell my daughter that he would make a second Sullivan, and he once gave her a song of his composition which began in this characteristic style:—

*Andante.*



In September, 1880, Edward German became a student at the Royal Academy of Music. He took two 'principal studies'—the organ, under Dr. Steggall, and the violin, first under the late Henry Weist Hill, and then as a pupil of Mr. Alfred Burnett, 'who,' he says, 'is unsurpassed as an orchestral leader.' His theory professor was the late Mr. Banister; but for seven years he studied composition and orchestration under Professor Prout with the greatest possible advantage. The Principal, Sir George Macfarren, gave him every encouragement to compose. German soon began to make his mark at Tenterden Street, first as a violinist. He joined the ensemble class, then under genial Prosper Sainton, and played viola in the Posthumous Quartets of Beethoven, his colleagues being Winifred Robinson, H. C. Tonking, and J. E. Hambleton. Although not a pupil of his, Sainton lent him his Guarnerius violin (worth £800) to play the De Beriot and Mendelssohn concertos upon at an Academy concert and annual examination respectively.

Within the first year of his pupilage at the Academy, German won the Tubbs prize bow. THE MUSICAL TIMES of the years 1881 to 1887 (inclusive) records various appearances and achievements of the young man from Whitchurch. As a composer we find his name in public performances, against a Pizzicato movement (1883) and a Bolero for violin and orchestra (1884). He tried very hard for the Potter Exhibition, but failed. To qualify for this in regard to organ playing he used to walk at six o'clock in the morning from his lodgings in Hampstead Road to Westminster Chapel in order to practise the organ, the long walk to and from and the practice creating a keen appetite for breakfast. The year 1885 brought him much to the front, when he gained the Lucas silver medal for the composition of a Te Deum (in F) for voices and organ. In 1886 he produced his operetta (performed by the Operatic Class of the Academy) entitled 'The Two Poets,' afterwards

called 'The Rival Poets,' libretto by W. Herbert Scott. In the following year his first Symphony (in E minor) was performed at an orchestral concert given under the late Sir Joseph Barnby's direction by the Academy students at St. James's Hall, on July 16, 1887. Concerning this youthful achievement THE MUSICAL TIMES said:—

The Symphony is undoubtedly a work of great promise, though it is somewhat unequal. The first movement is in themes and workmanship thoroughly admirable, and the piquant Scherzo is even better. But in the slow movement Mr. German indulges in the modern vice of straining after effects by over-orchestration, and the result is unsatisfactory. However, this defect may be due merely to inexperience, and we have every confidence that Mr. German will develop into a composer worthy to rank with those who are already at work in the formation of a genuine English School. (THE MUSICAL TIMES, August, 1887.)

This criticism, while just, was distinctly prophetic. At the same concert THE MUSICAL TIMES critic selected 'for special praise Mr. H. J. Wood, who played the first movement of Prout's fine Organ Concerto in E minor'—the said Mr. Wood having since been heard of in another capacity. It may be of interest to give the names of some of Mr. German's fellow-students at the Royal Academy of Music—G. J. Bennett, Ben Davies, Edwin H. Lemare, John E. West, and Henry J. Wood, all of whom, including the subject of this sketch, have made their mark in the art of music.

In 1887 he left the Academy after seven years of pleasant and profitable study within its walls. He had been made a sub-professor of the violin, had taken some half-a-dozen medals, including the Lucas already mentioned, and was elected an Associate on leaving the Institution. His election to a Fellowship, the highest honour the Academy can bestow upon its former students, took place in 1895. In the year that he left Tenterden Street he, with four fellow-students, made a tour in Germany, concluding with a visit to Bayreuth, where he heard and saw 'Parsifal' and 'Tristan.' 'What a sensation that was!' he says.

During his studentship at the Academy, Edward German had to earn his daily bread. 'Hard work, hard work,' he remarks with emphasis, 'nothing can be attained without it.' He played second violin at two guineas a week, with seven shillings extra for matinées, in the Sullivan operas,—'The Pirates,' 'Iolanthe,' and 'Princess Ida'—and he is not ashamed to say that he has fiddled in a Drury Lane Pantomime! Among his teaching engagements was that of professor of the violin in succession to Dr. McNaught at Wimbledon School. Mr. Barry Pain was then a classical master at that seat of learning. The two masters collaborated in preparing a performance of the Antigone of Sophocles, with original music by German, which was completed; but owing to an outbreak of illness in the school the event did not come off. In this Wimbledon connection we may quote from the biographical sketch of

Dr. McNaught (which appeared in THE MUSICAL TIMES of March last), in which he says:—

Among those with whom my work has associated me I gladly reckon Mr. Edward German. When I abandoned teaching the violin I was fortunate in being able to induce so excellent a violinist to take up some suburban pupils. This led to his playing first violin in a private orchestral band which I conducted for many years. I well remember how the otherwise tedious journeys home were enlivened by various discussions. One topic was whether there was a career for him as a composer. In view of what has happened since, I feel that I showed a sad lack of foresight in cold-watering the idea. Other discussions revealed a vein of awesome transcendentalism in his beliefs and experiences that may some day find vent in his music, now so far from being morbid or introspective.

'Can you conduct?' This question was addressed, with startling suddenness, by Mr. Randegger to the subject of this sketch when they met on the steps of the Academy one afternoon late in the year 1888. 'Mr. Mansfield has taken the Globe Theatre, and he wants a conductor. Will you go?' German went. It was a turning point in his life, and for this he never forgets to acknowledge his indebtedness to Mr. Randegger. Mr. Mansfield provided a first-rate band of twenty-eight players, including such artists as Griffith, Dubrucq, and Hutchings of 'the wind.' In recalling the incidents of those days, Mr. German observes: 'Orchestral players generally are not nearly so much appreciated as they ought to be.' The music given or performed at the Globe was of the highest class, and his excellent players entered *con amore* into the artistic nature of this unusual theatrical music. The chance for the conductor came when Mr. Mansfield produced Shakespeare's 'King Richard III.', on March 16, 1889. For this, Mr. German composed an overture, entr'actes and all the incidental music, which, in the words of the late Sir George Grove, 'was highly praised in the newspapers at the time, for appropriateness, grace and vigour.'

At the termination (June, 1889) of the Globe engagement, which lasted seven months, Mr. Mansfield gave a supper at the Langham Hotel, Mr. Beerbohm Tree, Mr. John Hare, Mr. Joseph Hatton, Mr. J. L. Toole, and Mr. Joseph Bennett being among the guests. Mr. Mansfield proposed the toast 'Joseph Bennett.' The distinguished critic in his reply glided into the subject of 'music wedded to the drama,' and said that Mr. Mansfield must be complimented upon having secured the services of a gentleman who was so sound a musician, one whose music was so characteristic and that never lacked interest, adding that the 'Richard III.' music was perhaps the best example he had known of the art of wedding music to the drama. These words were received with great enthusiasm. So completely was the composer taken aback at this spontaneous tribute to his gifts that he could only say: 'I cannot make a speech, but I thank you all very much for your kind appreciation of my music to "Richard III."' Mr. German regards

this event as a red-letter day in his life, as he then resolved to still further improve music when allied with the drama.

The overture to 'Richard III.' was performed at the Crystal Palace, February 22, 1890, under the direction of that staunch friend of British composers, Sir August Manns, who in a recent letter to the composer assured him 'of my esteem of your musical gifts and culture, and my good-will towards you as a brother artist.' On December 13, 1890—the name of Edward German again appeared in a Crystal Palace Saturday programme, when he conducted the first performance of his Symphony (No. 1) in E minor, a work founded on the earlier symphonic composition of the pupilage days to which we have already referred. Sir August Manns took no end of pains in preparing the Symphony for performance, even to blue-pencilling the band parts with phrasing marks, &c., with his own hand. We venture to quote the first paragraph of the analysis of the Symphony: it is from the pen of the late Sir George Grove:—

In introducing Mr. German's picturesque overture to Richard the Third to the audience of the Saturday concerts in February last, we spoke of a possibility that the whole of the music incidental to that drama might be thrown into the shape of a Suite for grand orchestra. We venture to congratulate the young composer on the fact that he has resisted the temptation, has allowed his theatrical music to remain as it was composed, and has given us to-day, instead of a mere *réchauffé*, a Grand Symphony in the complete and authentic shape settled by the great masters. The writer heartily wishes him every success in his laudable musician-like undertaking.

Speaking of Sir August Manns, Mr. German says: 'He never turned a deaf ear to me, and I find it impossible to look back on the old Crystal Palace days without feelings of emotion.'

With the bare mention of a Funeral March in D minor, performed at one of Mr. Henschel's concerts at St. James's Hall, in January, 1891, we must pass on to the 'Henry VIII.' music which has made known so widely the name of Edward German. In an interview he had with Sir Henry Irving at the Lyceum Theatre, the eminent actor said to him: 'I heard your music to "Richard III." at the Globe—therefore I ask you to write music to "Henry VIII."' These words caused Edward German to tread the Strand pavement with a light step, and he began to compose as he walked along. The music consisted of an overture, five entr'actes, much 'incidental,' and a setting of 'Orpheus with his lute.' The last-named originated thus: Sir Henry Irving suggested that the words should be set as a trio, and be sung by three maids of *Queen Katherine*. 'They must be very artistic singers,' said Sir Henry; 'tall and graceful,' added Miss Ellen Terry; 'and not wanting an exorbitant fee,' interposed Mr. Loveday, the stage manager. Bound by this triple condition, and having in his mind an accompaniment of muted strings and harp as a happy, or, as Mr. Toole has said, 'harpy' thought, German hied him off to the

Royal Academy of Music to seek out the three artistic, tall and graceful, and non-exorbitant damsels to sing his music. It is not necessary to enlarge upon the success which attended the 'Henry VIII.' music, especially the 'Three Dances,' which are known the world over. Suffice it to say that thenceforth Mr. German decided to give up all his teaching engagements and to devote himself entirely to composition.

The remaining creative events in his life may be briefly epitomized as they are so well known. Early in 1892 (the 'Henry VIII.' year) his Gipsy Suite was produced at the Crystal Palace. The output of 1893 included incidental music to Mr. H. A. Jones's play of 'The Tempter' (Haymarket Theatre), and the second Symphony in A minor, composed for the Norwich Festival. The latter work was soon afterwards played at the Crystal Palace, when, at the request of Sir August Manns, the composer conducted the entire concert. Another Lyceum commission brought forth the 'Romeo and Juliet' music, followed by the Orchestral Suite in D minor, composed for the Leeds Festival, both in the year 1895. Concerning

examine the original score, very much in the nature of a skeleton, of this posthumous and unfinished work by Sullivan. Only the first two numbers were completed by him; for the rest he left nothing but melodies without basses—not to mention thirteen numbers absolutely untouched. Therefore Mr. German had the slenderest of material to go upon in completing the work. How reverently he discharged the duties laid upon him is a matter of common knowledge. In the same year that 'The Emerald Isle' was produced (Savoy Theatre, 1901), 'The Rival Poets'—a re-arranged and enlarged edition of 'The Two Poets' of the Academy days—was performed at St. George's Hall, under Mr. Randegger's enthusiastic direction.

'Merrie England'—libretto by Captain Basil Hood, produced at the Savoy Theatre, April 2, 1902—is an opera for which Mr. German has a peculiar affection. In this connection he shows, with natural satisfaction, a letter from his friend Mr. Hamish MacCunn, written from Edinburgh, where, under his conductorship, the Savoy company had performed the work to crowded audiences.



FACSIMILE OF A FAMILIAR STRAIN IN THE SHEPHERDS' DANCE, 'HENRY VIII.' MUSIC.

the latter work, Sir Charles Stanford, after hearing it under Sir A. C. Mackenzie at the Philharmonic, wrote to the composer: 'Your Suite is delightful; my College children would play it beautifully'—and they did, Sir Hubert Parry conducting it in the absence through illness of Sir Charles Stanford. Moreover, the incident was a graceful act on the part of the Royal College of Music towards a former student of the older Institution in Tenterden Street. Omitting operas for the present, the succeeding works during the next few years—and to the present time, in fact—consist of incidental music to 'As you like it' (St. James's Theatre, 1896); English Fantasia, Philharmonic Society, and Symphonic Poem 'Hamlet,' Birmingham Festival, both in 1897; 'Much Ado about Nothing' (St. James's Theatre, 1898); 'The Seasons,' Symphonic Suite, commissioned for the Norwich Festival of 1899; 'Nell Gwyn' music (Prince of Wales's Theatre, 1900); and 'A Rhapsody on March Themes,' played at the Norwich Festival of 1902.

Concerning the Savoy operas, the first to be mentioned is 'The Emerald Isle,' most of it planned and sketched by Sir Arthur Sullivan, but completed by Mr. German. It is interesting to

In the language of the vernacular, Mr. MacCunn said, 'Whether it be haggis or harmony, "mountain dew" or melody, the land-o'-cakes kens fine when it meets with a good thing. Hoch aye!' After Scotland has thus spoken of 'Merrie England' need anything more be said? 'A Princess of Kensington' (the libretto also by Captain Basil Hood), produced at the Savoy Theatre in January last, completes Mr. German's present contributions to the operatic stage.

Mr. Edward German, it need scarcely be said, takes his art seriously, though the character of some of his music might convey a different impression. The success of his orchestration is not a little due to the practical knowledge he acquired during many years' experience as a violinist in various orchestras. The vein of melody that he has struck seems to be in no danger of being exhausted, and the rhythmic nature of his music reflects his vigorous personality. He is now at work on a new light opera and an orchestral work, the latter for this year's Cardiff Festival. His hobbies are fishing and photography; applying these diversions to his music, we may say that he has adopted a line of his own, with results that are by no means of a negative nature.

It may be convenient for reference if we give a list of Mr. Edward German's published compositions under their respective heads:—

COMPOSITIONS.

*Symphonies* :—No. 1, in E minor, Crystal Palace, 1890; founded on an earlier work performed at a Royal Academy Concert in 1887; No. 2, in A minor, Norwich Musical Festival, 1893.

*Orchestral Suites, &c.* :—Gipsy Suite (Four Characteristic Dances), Crystal Palace, 1892; Suite in D minor, Leeds Musical Festival, 1895; English Fantasia 'Commemoration,' Philharmonic Society, 1897; Symphonic Poem, 'Hamlet,' Birmingham Musical Festival, 1897; 'The Seasons,' Norwich Musical Festival, 1899; Rhapsody on March Themes, Norwich Musical Festival, 1902.

*Incidental Music to Plays, &c.* :—'Richard III,' Globe Theatre, 1889; 'Henry VIII,' Lyceum Theatre, 1892; 'The Tempter,' Haymarket Theatre, 1893; 'Romeo and Juliet,' Lyceum Theatre, 1895; 'As you like it,' St. James's Theatre, 1896; 'Much Ado about Nothing,' St. James's Theatre, 1898; 'Nell Gwyn,' Prince of Wales's Theatre, 1900.

*Various Orchestral Pieces* :—Funeral March in D minor, London Symphony Concerts (conductor, Mr. Henschel), St. James's Hall, 1891; Serenade for voice, pianoforte, flute, oboe, clarinet, bassoon and horn; Pizzicato movement 'The Guitar'; Bolero for violin and orchestra.

*Operas* :—'The Emerald Isle' (with Sir Arthur Sullivan) 1901; 'Merrie England,' 1902; 'A Princess of Kensington,' 1903, all produced at the Savoy Theatre. 'The Rival Poets' (operetta), 1901, an enlarged and revised version of 'The Two Poets' produced by the Operatic Class of the Royal Academy of Music in 1886.

*Instrumental Solos and Duets* :—Many pianoforte solos (including a Suite, six numbers) and duets; violin solos, and a 'Scotch Sketch' for pianoforte and two violins; three Sketches for violoncello and pianoforte; Suite for flute and pianoforte and other solos for the flute; Pastorale and Bourrée for oboe and pianoforte; pieces for clarinet and pianoforte; three pieces for American organ.

*Vocal Music* :—Many songs, including Three Albums of Lyrics (with Harold Boulton); the 'Just So Song Book,' with Rudyard Kipling; 'Orpheus with his lute' (trio s.s.a.); Te Deum in F, &c.

MUSIC FOR THE PEOPLE.

The philanthropic application of music to brighten dreary lives and uplift weary souls, is one that calls for sympathy, encouragement and publicity. A case in point is the well-known Oxford House Settlement at Bethnal Green. In the winter of 1898, Mr. A. P. Charles, an enthusiastic worker in that good cause, started the Oxford House Musical and Dramatic Association. In 1899 a choir was formed of working folk living in the neighbourhood and continues to flourish. Each member pays a subscription of sixpence a quarter, and it is satisfactory to learn that they are very keen in their attendance at the weekly rehearsals—in fact, they *love* music. The capacity of these East-end singers may be estimated when we say that they have performed during the last four years 'The Messiah,' 'Elijah,' 'Creation,' 'Hymn of Praise,' 'Golden Legend,' 'Hiawatha,' and 'Acis and Galatea,' in addition to 'Faust' (Gounod) and 'Carmen' in concert form. These works are given complete, the band consisting of about two-thirds amateur and one-third professional players. Orchestral concerts are also given. These elevating music-makings are held in Excelsior Hall—an excellent name, by-the-way—at which charges of admission are 2d., 3d., 6d. and 1s.; but two-thirds

of the accommodation is rightly appropriated to the cheapest parts of the building. The difference between the cost of the performances and the receipts at the same is met by personal subscriptions of sympathisers with the movement. So much for the organization, what of the results?

Some notes on a pilgrimage made to Excelsior Hall, Bethnal Green, on a soaking wet Saturday night last month, may answer this question. On that occasion Mendelssohn's 'Elijah' was performed, under the able direction of the Society's conductor, Mr. Cuthbert Kelly, with a capital quartet of soloists—Miss Fanny Chetham, Miss Maggie Stirling, Mr. Harold Wilde, and Mr. Robert Grier. The choir sang with admirable point and verve, the choruses being rendered by those enthusiastic singers as if their hearts, as certainly their voices, were in the music. It was an interesting sight, that large audience of work-a-day people listening with keen enjoyment to the strains of Mendelssohn's music. And how attentively they listened (many of the men smoking their pipes), and how vigorously they applauded! Strange as it may seem, those good folk of Bethnal Green were so impressed with 'Woe unto them,' well sung by Miss Maggie Stirling, that they insisted upon its repetition—and this an air in a minor key, and not one that might be considered a 'popular' song! This incident in itself speaks volumes for the appreciative taste of that Saturday night audience, who in behaviour, enthusiasm, and genuine appreciation of good music might put to shame many a brilliantly-dressed gathering at the West-end of the town.

Mr. A. P. Charles (Excelsior Hall, Bethnal Green, E.) asks us to state that he would gladly welcome some tenors in the chorus, and that he has room in the band for a few more 'really good amateurs,' especially violoncellos and a clarinet. The musical critics of the London newspapers—whose beat extends from Queen's Hall to St. James's Hall, with a reluctant visit to Kensington now and then—may have an opportunity of making known this good work when the Oxford House Musical and Dramatic Association gives a concert at St. James's Hall on May 16, which the Princess of Wales hopes to grace with her presence. On this occasion doubtless many will be glad to show their appreciation of and sympathy with so commendable a cause.

This propaganda of music in other districts of the Metropolis finds a good outlet in similar work done at the Bermondsey Settlement on the other side of Old Father Thames. Here Mr. John E. Borland, to whose excellent work we have previously referred, has a first-rate choir and orchestra. It was a red-letter day in the lives of those musical Bermondseyans when Sir Hubert Parry went down there to conduct his 'War and Peace.' How he enjoyed the heartiness and zeal with which his music was interpreted! And did not the eagerly attentive audience encore Wagner's 'Walkürenritt'? Nor is this kind of thing confined to London. Mr. T. Tertius Noble, the vigorous young organist of York Minster, writes us in this glowing strain: 'I think at last we have turned the corner! At my York Symphony concert last Thursday (November 26) we had a very large audience, when Mr. Edward German conducted some of his things. You will be glad to hear that we sold 1,055 *penny tickets*! We were also well backed up in the front seats.' Yes, we are glad to hear it; and we trust that Bethnal Green, Bermondsey, and York may have many imitators in such well-directed efforts towards creating and spreading a love for good music in the hearts of the people.

## Occasional Notes.

May still your life from day to day  
*Nae lento, largo*, in the play,  
 But *allegretto, forte*, gay  
 Harmonious flow :  
 A sweeping, kindling, bauld strathspey—  
 Encore! Bravo!

ROBERT BURNS.

'A List of Works which have been Performed by the Royal Choral Society' is the title of a document which has been compiled and issued by the secretary of that Society, Mr. John Hedley. This long list gives the very respectable total of *seventy-five* oratorios, cantatas, &c., which have been given at Kensington under the auspices of the Society. We find that Bach's 'St. Matthew' Passion has been given fourteen times and the Choral Symphony three times, although the locale of the concerts is not an ideal place for the interpretation of the latter work. In order to show that native productiveness is not neglected by the Society, Mr. Hedley divides his catalogue into two portions: (1) British, and (2) Foreign composers. This classification shows that out of the seventy-five works here scheduled, no fewer than *thirty* are British products. These are facts that cannot be refuted; and, while they speak for themselves, they should prove interesting and instructive to those who are prone to be hasty in their conclusions. We understand that the Society will perform 'The Apostles' on April 21, at the last concert of the season. The cast will consist of Miss Susan Strong, Madame Kirkby Lunn, Mr. John Coates, Mr. Kennerley Rumford, Mr. Ffrangon-Davies, and Mr. Andrew Black. Dr. Elgar will conduct this London performance of his oratorio.

While we in London are often familiar with the sight of empty benches in our concert-rooms, even when men like Richard Strauss and Felix Weingartner are (or ought to be) the attraction, we are told that in far away New Zealand a very different state of things prevails. In this connection the attention of our readers may be called to a communication from our Special Correspondent in New Zealand (p. 41), which we feel sure will be read with unusual interest. In a covering letter, our representative in this music-loving Colony further writes as follows in reference to the recent Musical Festival at Wellington:—

We turned away hundreds of pounds, as the police ordered us to close the doors when the people were standing four deep everywhere. It was a great sight. The Opera House was jammed to the doors every night, and it holds 1,700 people thus packed. The ticket-takers, with an experience of fourteen years, tell me that they have never known anything like the rush on any other occasion. At the Pit and Family Circle entrances people literally fought for tickets, and one of our Committee had his dress-coat torn from his back in trying to stem the rush! Of course our expenses were extremely heavy—about £770, but we took just over £1,000 clear in the six nights.

English visitors would not believe it possible we could do so well as we did musically; but we had a good orchestra and a splendid chorus, while the soloists were excellent. No doubt our great success financially was due in a large measure to the magnificent singing of Mr. Hamilton Hodges, a coloured gentleman with Indian blood in his veins. He claims direct descent from Hiawatha on his mother's side.

I feel sure Mr. Hodges would create a great sensation in London if he could be plumped down there.

We have already been asked to give a bigger Festival next year to signalize the opening of the new Town Hall in connection with a large Industrial Exhibition. We are forming into a big Musical Union, and it is proposed to do 'Israel in Egypt,' 'The Hymn of Praise,' 'The Spectre's Bride,' 'Hiawatha' (complete), and 'Elijah' as a nucleus, in addition to one really good novelty.

Altogether it was a great week. After the first night *every seat for every performance was booked in advance*.

## Advanced New Zealand!

Mr. Wilfred Bendall writes us from Nice, under date of December 17, 1903:—

Last evening I was present at a soirée probably unique in musical annals. Sixty years ago Monsieur Antonio Gautier, with his brother, who still plays the violin, started meetings for the performance of string quartets in his house, situated in the old Italian quarter of the town. These meetings have been continued every winter without cessation up to the present time. Last night he gave a grand soirée to celebrate the opening of the sixtieth season.

M. Alfred d'Ambrosio (who is already well known in London by his charming violin pieces) played his new Violin Concerto, accompanied by pianoforte and quatuor. The programme also included Svendsen's octetto, as well as several small pieces by d'Ambrosio. All musical Nice was present.

M. Gautier has an immense library of string music as well as a most remarkable collection of stringed instruments of all sorts and periods.

M. Gautier rigorously excludes the local press from his musical meetings, but I thought a notice in THE MUSICAL TIMES would be of interest to your readers—as the circumstances seem to me without parallel—and it might be pleasing to him.

An interesting event is with pleasure recorded in connection with the Middlesbrough Musical Union and its honorary and enthusiastic conductor. On the 7th ult. Mr. Nicholas Kilburn was presented with two pictures and upwards of one hundred volumes of music,—complete editions of Mozart and Schubert and full scores of Wagner—in addition to a gold watch and a diamond ring to Mrs. Kilburn. The *Nibelungen* ring was given to Mr. Kilburn. As Mr. Kilburn lives at Bishop Auckland, he has travelled some 25,000 miles during the twenty-one years he has so ably discharged the duties of the Middlesbrough conductorship—moreover, he has only missed his weekly visit (during the season) on three occasions! No wonder that the Union delighted to honour their esteemed chief. Congratulations to him and to them.

The following letter has been addressed to Dr. Cowen, conductor of the Scottish Orchestra, by Dr. Richard Strauss, who last month conducted that excellent organization in Scotland:—

Dear Dr. Cowen.—Your orchestra has afforded me such delight that I cannot lose the opportunity of telling you about it. Heartiest thanks for the noble and brotherly way in which you have made such splendid preparation for my concerts. I hope to have the opportunity some day of reciprocating your great kindness. The rendering of the orchestra was of the very first rank, and did the highest possible honour to the conductor of this distinguished body. Once more thanking you most warmly, and with the kindest regards,—I am, yours sincerely,

DR. RICHARD STRAUSS.

Praise most worthily bestowed.

In an interesting article in *Le Courier Musical*, November 15, 1903, entitled 'De quelques améliorations souhaitables pour le développement de l'art musical en France,' signed M.-D. Calvocoressi, occurs the following:—

When in Spain three years ago, I heard M. Pedrell's 'Los Pirineos,' a manifestation of national art calculated to arouse the attention of musicians, and yet only brief mention was made of it in a few French papers. The same silence prevails with regard to the Russian school. Only a few articles have been written about the 'Feuersnot' of Strauss. There is much talk in England about Edward Elgar; do we know anything at all about him here? And yet news of this kind would be interesting if only as documentary evidence, so as to know once for all what to think of such matters. I am quite sure if I tried to find out what is known in England or in Germany about French or Russian masters, I should learn about as much. But, after all, the fault of others, to quote Sancho-Pança, is no excuse; it ought, on the contrary, to prompt us to better doing.

No doubt there are many matters in our musical life open to improvement, but M. Calvocoressi evidently does not know that Mr. Henry J. Wood has made us very much acquainted with Russian music; neither are French modern composers entirely unknown to us.

The original manuscript of Bach's first Sonata for violin solo is in the Royal Library at Berlin. It bears the superscription *Violino solo senza Cembalo*, also the following:—

This excellent work in Joh. Seb. Bach's own handwriting, I found at St. Petersburg in 1814, among old papers that had belonged to the pianist Palschau, and which were destined to be sent to wrap up butter. Georg Palschau.

#### CATHEDRAL MUSICAL SOCIETY.

The members of the chorus are requested to bring with them copies of Hamlet's 'Samson' to the practice at the Choristers' School next Tuesday, December 8, at 8.15 p.m.

A correspondent, in sending us the above cutting from a newspaper published in an English city, asks us if we can tell him where he can procure a copy of 'Hamlet's Samson.' We are very sorry, but we have not the ghost of an idea.

A London newspaper, in the course of a dramatic criticism, says: 'Mr. —— has recently developed a passion for the flute, on which he accompanies himself in a very touching little ditty.' A correspondent asks: 'How can a man, though an actor, play the flute and sing at the same time? Orpheus with his lute would seem to be nothing compared with Mr. —— with his flute!'

A reputed saying of Rubinsteins:—'X plays Beethoven's Sonatas with velocity, and Czerny's Studies with feeling.'

As we go to press, we have received, by the courtesy of Messrs. Paling, of Sydney, N.S.W., the following interesting cablegram:—

'First Australian performance "Gerontius" great success; congratulations from all concerned. Delay, conductor.'

#### THE STAINER MEMORIAL IN ST. PAUL'S CATHEDRAL.

The spirit of John Stainer seemed to hover round the little company gathered together in St. Paul's Cathedral on the morning of the 16th of last month. The occasion, an intensely interesting one, was the unveiling and dedication of a memorial to a former Chief-Musician of the great Cathedral. This chaste memorial, placed on the Eastern wall of the aisle of the North Transept, is from the studio of Mr. Henry A. Pegram, who has courteously acceded to our request for a description of his beautiful conception. Mr. Pegram writes:—

'I with pleasure send a short description of the Stainer Memorial. When I received the commission, I asked Sir George Martin to give me the titles of some of Stainer's finest anthems. He replied that he thought "I saw the Lord" was the finest. I therefore attempted to incorporate in my design a suggestion of this anthem. The result is—as indeed from the nature of the theme it must be—inadequate. Briefly stated, the monument may be described as follows: The upper part of the Panel contains the subject of Stainer's anthem "I saw the Lord." The Prophet Isaiah, with outstretched arms, kneels near an altar, from the smoke of which arises the vision—Christ enthroned and encircled by Seraphim. In the base of the Panel is the portrait of Sir John Stainer in profile, surrounded by a laurel wreath, and underneath is inscribed: "To the Memory of Sir John Stainer, Art. Mag., Mus. Doc., Organist of this Cathedral 1872-1888." The monument is in low relief, and of that kind of Sicilian marble known as "Bianco Chiaro."'

The Dedication Service (at 11 a.m.) was as simple as it was appropriate. The Cathedral clergy and choir, with the Dean at their head, made their way to the site of the Memorial, where had already assembled Lady Stainer and her sons, in addition to old friends and fellow-workers of genial, warm-hearted Stainer. The Memorial was unveiled, Psalm 24 sung, and then Canon Scott Holland—an old friend and valued colleague of Sir John in his cathedral work—delivered an address in perfect harmony with the surroundings; indeed, nothing could have been in better taste or more sincere than his appreciative words—they came from the heart and they went to the heart. Canon Scott Holland has kindly supplied us with the following authentic version of his 'appreciation':—

'We are met together to secure that the name of John Stainer shall never be forgotten by the generations to come in the Cathedral which he loved so dearly and served so well. Those who in after years pass to and fro will at least stop to read the record on this beautiful marble tablet of one who did in his own day the work that he was called upon to do. It is for them we place it here, for we ourselves need no such reminder. The very sound of his name is enough for us, and here in St. Paul's it is always spoken with a touch of peculiar emotion and affection. There is a word often used on epitaphs in a conventional sense which speaks of a "fragrant" memory—but I know no word which could more fitly express our recollections of John Stainer. In every remembrance of his activities, in every memory of his look, or voice, or gesture, there is fragrance, the fragrance which comes from the magic of personal charm.'

'We knew his gifts, and admired them as the world did—his fertility of resource, his rich equipment, his ready and wide expert knowledge, his rapid workmanship, his unerring insight, his mastery over all

the tools and implements of his craft, and the incomparable brilliancy of his execution. But still, through all the gifts, what we felt was the charm of a personality so joyous and free, so fine-tempered and sympathetic, so gracious and winning. It was the man that we loved, and he was one of the most lovable men on earth.

He was a boy here in this Cathedral, so that we may claim some share in the honour of producing him, and he had a great master at the organ. But

that most perfect and exquisite shrine under his inspiration, "fragrance" and "magic" are the words that again bring back to me the tone of that wonderful music. He was brought up to this Cathedral at the moment of its great revolution. In two short years an entirely new Chapter came into existence, which was determined to see whether the full capacities of the building could not be brought into the service of a splendid worship. The music had hitherto been a tiny trickle of sound tinkling along in a dim corner to the favoured few. It was to become a tidal flood, possessing and pervading and ensouling the entire fabric with the spirit of praise and thanksgiving. The old school of music could not conceive the task, and it withdrew in dignity and honour in the person of one who will always be revered in St. Paul's—Sir John Goss. Stainer was given a free hand to do all he could by a Chapter that entirely trusted him. The wonderful thing is the pace at which he accomplished his work. By help of his personal fascination and flawless temper he had brought it all about within a year. He started the Choir School himself; the Choral Eucharist filled the Dome; the voluntary choir for the great evening service was drawn together by personal attachment to him; and within hardly more than a year he had already attempted the great "Passion" music of Bach.

For all this we owe him a debt that it is impossible to exaggerate; and above all for the evidence that was felt from end to end of the music of its control by a man who was himself loyal to the faith, and inside the secret of worship. We who were there to pray and give thanks never found the music fail to respond instinctively to our demands; nor did he ever suffer the music to wander outside its dedicated function of worship, which is in this place at once its limitation, but also its glory. Those well know what I mean who remember, for instance, the way in which Sunday after Sunday, at the quiet moment when communicants were passing to the altar, he would improvise on the theme of his own beautiful hymn "Author of life Divine." It is this spirit which has given such influence to his "Sevenfold Amen." I remember looking at Stainer's face as it was sung at the funeral of Mr. Gladstone when all England was gathered in Westminster Abbey, and I wondered whether he was thinking that a man has not lived in vain who has lodged something of his own within a great national tradition, so that, for generation after generation, those few bars of music will be heard wherever England is gathered for some historic and immemorial moment. He put this tone and temper into our music in this Cathedral, and to him we owe that mystical movement which sways our music at St. Paul's as with the beat and pulse of a living thing, so that with a glamour of its own it floats and haunts and envelopes. It is ours to see that this tradition of his shall never fail. This shall be his real monument.

Meanwhile we place this marble panel close by the gates where he so often passed. There is something pathetic always in the death of a great executant, so much perishes with him and is gone for ever.

Well, it is gone at last the palace of music I reared,  
Gone! and the good tears start.

Therefore to whom do we turn but to Thee,  
the ineffable Name!  
Builder and Maker, Thou, of houses not made with  
hands.

We remember him before God and we send our  
prayers after him into the silence, giving thanks to  
God for one who was His chief instrument in enabling



THE JOHN STAINER MEMORIAL  
IN ST. PAUL'S CATHEDRAL.

they were weird, crabbed days, when the boys could roll their pennies in a race from the Dome to the West door, down the gaunt, solitary Nave, without fear of obstruction. It was then that he began the friendship with Arthur Sullivan, a boy at the Chapel Royal, a friendship that lasted through life, and is sealed by the close neighbourhood of the two tablets which now recall their names in St. Paul's.

He was hardly more than a boy when, with his curly head, he was given one of the supreme posts of his art in Magdalen College Chapel, and still as I recall in my Oxford days the music that haunted

this Cathedral to become a House of Prayer for all people—for one who made its worship no longer a hidden treasure for the elect, but poured it out as an unstinted boon for all and any who, out of this sad city, might enter in at the doors to feel after a God Whom they desired to know—to seek, and to listen, and to adore.'

Stainer's unaccompanied setting of 'God so loved the world' was then most tenderly sung, just as he would wish it to be sung, by the Cathedral Choir, under the direction—we may say the affectionate direction—of Sir George Martin, Stainer's intimate friend, pupil, colleague, and worthy successor at St. Paul's. After prayers had been read by the venerable Dean and Canon Scott Holland, the memorable little service terminated with the Sevenfold Amen; and as the simple strains floated through the vast sanctuary, they touched with pure emotion the heart-strings of those who had known and loved the composer of those thrilling harmonies.

As one by one the company reluctantly left the spot so closely associated with him who had been deservedly honoured, the noon-day sunshine—which almost turned December into June—streamed into the Cathedral, thus recalling the sunny nature and the warmth of affection so truly characteristic of John Stainer.

F. G. E.

#### HERBERT SPENCER.

SOME RECOLLECTIONS BY SIR HUBERT PARRY.

The death of Herbert Spencer—which took place at Brighton on the 8th ult., in his eighty-fourth year—was an event of special interest to musicians, as he, the greatest English philosopher of the 19th century, took a very keen interest in the art of music. One of his essays, written nearly fifty years ago, treated of 'The Origin and Function of Music,' and he recently returned to the theme in his 'Facts and Comments,' an interesting book noticed in these columns in June, 1902 (p. 383). There is no need to recapitulate Herbert Spencer's 'views' on music, but it may be said that he had quite outlived all modern developments in the art.

Knowing that Sir Hubert Parry had experienced pleasant intercourse with the great thinker, we asked him to jot down some of his recollections of Herbert Spencer for THE MUSICAL TIMES. Sir Hubert very kindly responded to this request in the following words:—

'My recollections of talks with Mr. Spencer are very scrappy and uncertain, and too many of the things I remember most vividly were naturally such as I profoundly disagreed with. They usually had nothing to do with music. One which I remember most definitely was about football, which he at the time condemned very decisively as a brutal and demoralizing game. I could not help chaffing him a little about it, as he looked so supremely unlikely to have any practical experience. He took it quite well, but just persisted in reiterating his objection and suggestions. One of the latter was that anyone who shinned anyone on the opposite side should be fined half-a-crown!'

'Another talk was about theatres (some thirty years ago); and when I expressed surprise at his appearing to be so well up in what was going on (some of which was trivial rubbish), Mr. Spencer said: "I cultivate amusements on principle."

'Another time we were talking about contemporary Art, and, after pouring a good deal of scorn upon the most prominent painters of the day, he ended

solemnly with the remark that "Art had a great future before it, in the line of making machinery beautiful—that there was so much room for application of beauty of design and detail in the making of the cylinders of engines, and piston-rods and cranks and driving wheels."

'About music he once informed me, as a thing I ought to know, that the art was passing into such a state of extravagant complexity that it was a physical impossibility for the ear to disintegrate the confused mass of sound. I argued that a first-rate conductor like Richter, for instance, could hear every single part in the most complex piece of orchestration, and even if one little hautboy played a wrong note he could pick it out, and that if he could not he would not be worth his place. But the philosopher merely repeated that it was purely a scientific question, and that it could be demonstrated that the human ear could not identify the details or unravel the complications of more than a certain number of sounds at a time, as the apparatus was not provided for it. I merely answered that his theory was contrary to fact and experience, and we both remained where we were.

'I have not time to enter into the big question of evolution. Whatever his judgment was on matters of detail, the general exposition of his principles of evolution and psychology and so forth have had an effect on the interpretation of artistic developments which is of supreme importance.'

#### Church and Organ Music.

##### THE TUNE AUSTRIA.

The anthem which Mr. Alfred Hollins has specially composed for the present issue of THE MUSICAL TIMES concludes with a verse of the hymn 'Praise the Lord, ye heavens adore Him.' An opportunity is therefore afforded of giving a brief history of the hymn and its associated tune, composed by Haydn. The authorship of the hymn—really a versification of Psalm 148—is unknown, although some hymnals assign it erroneously to the Rev. John Kemphorne. It first appeared in an addenda of five hymns printed on a four-page tract and pasted into the hymnal in use at the Foundling Hospital a hundred years ago (*Psalm, Hymns, and Anthems of the Foundling Hospital*). The sheet is headed:—

Hymns of Praise. For Foundling Apprentices Attending Divine Service to return Thanks.

No. 4 of this set of five hymns is 'Praise the Lord, ye heavens adore Him. Music by Haydn.' It is headed 'Hymn from Psalm cxlviii.: Haydn,' and is printed in four stanzas. As the Rev. Dr. Julian says in his invaluable 'Dictionary of Hymnology' (from which the above information is obtained): 'The use of this hymn in all English-speaking countries . . . is very extensive.' It is curious that a hymn which has found a place in nearly all hymnals, irrespective of denominational differences, should have come into existence in this anonymous and obscure manner.

The hymn has always been associated with Haydn's Hymn to the Emperor, or the Austrian National Hymn. During Haydn's two visits to England (1791 and 1794) he was much struck with our National Anthem, let us hope with the music rather than the words. The opportunity for him to immortalize his name in a national strain came in the year 1797. Haydn's friend, Freiher von Swieten,

suggested the idea to the Prime Minister, Graf von Saurau, who commissioned the poet Lorenz Leopold Haschka to write the words, 'and,' he records, 'I applied to our immortal countryman Haydn to set them to music, for I considered him alone capable of writing anything approaching in merit to the English "God save the King."

It is interesting that Haydn found the opening strain of his tune in a Croatian folk-song. Here it is:—



The remainder of Haydn's theme is original, but he did not get it all at once. His original sketch is in the following form—



He then altered the section to this manner—



and ultimately produced a perfect thing.

The air was sung for the first time (and with orchestral accompaniment) in the National Theatre, Vienna, and in many provincial theatres in Austria on the Emperor's birthday, February 12, 1797. The Emperor, himself present at the National Theatre in Vienna on that occasion, was greatly moved by the simple strains of Haydn's noble music. He sent, through Count Saurau, his portrait enclosed in a gold box to the composer, who in acknowledging it said:—

Your Excellency,

Such a surprise and such a mark of favour, especially as regards the portrait of my beloved monarch, I never before received in acknowledgment of my poor talents. I thank your Excellency from my heart, and am always respectfully at your command.

I am, with deep respect, your Excellency's obedient humble servant, JOSEPH HAYDN.

The music, first published by Artaria (Vienna) in 1797, soon found its way to England, where Haydn had several personal friends. Dr. Burney seems to have been the first to adapt the melody to English words in his arrangement for three voices (two sopranos and bass) and chorus, and published in London in or about 1800, and entitled 'Hymn for the Emperor, translated by Dr. Burney: composed by Dr. Haydn.' The first stanza is sufficient to prove that Dr. Burney was a better historian of music than a poet:—

God preserve the Emp'tor FRANCIS,  
Sov'reign ever good and great;  
Save, O save him from mischances  
In Prosperity and State!  
May his Laurels ever blooming  
Be by Patriot Virtue fed;  
May his worth the world illumine  
And bring back the Sheep misled!  
(Chorus). God preserve, &c.

The first to introduce the melody into England as a hymn-tune appears to have been Dr. Edward Miller, the composer of the tune 'Rockingham.' It appeared in his second collection of Psalmody, entitled—

Dr. Watts's Psalms and Hymns, set to new music, consisting of upwards of fifty original melodies, or tunes, in three or four parts, composed by EDWARD MILLER, MUS. DOC. [? 1802].

It is there named 'Haydn,' and headed 'The celebrated Hymn, by Haydn, composed for the Emperor Francis of Germany [!] adapted to English words.' The words are those of Charles Wesley's hymn, beginning 'Jesus, soft, harmonious name,' but as showing how little the matter of phrasing and the co-ordination of musical and verbal accent prevailed a century ago, this line of the tune may serve as a specimen—



The tune appeared in the Foundling Collection published in the year 1800, a copy of which has been kindly lent us by Dr. Davan Wetton, the present organist. This was edited by William Russell, then organist, who furnished an interlude, after the custom of the time, in this form—



Various names have been bestowed upon the tune by different editors, e.g., Haydn, Austria, Vienna and Cheadle, the last by Webbe in his collection, though it is difficult to understand the connection between the Austrian National Hymn and the Lancashire town. Confusion worse confounded is often caused by the absurd vagaries of editors in the arbitrary re-naming of tunes.

The Emperor's Hymn, composed at the age of sixty-five, is a strain of which Haydn was very fond—and no wonder. He afterwards employed it as the theme for the slow movement in the Quartet in C (Op. 76, No. 5), where it appears with a set of masterly variations. The late Dr. E. T. Chipp wrote a fine organ fantasia, with variations, on the tune.

Pohl tells us that the 'Hymn to the Emperor' was Haydn's 'favourite work, and towards the close of his life he often consoled himself by playing it with great expression.' As he lay on his death-bed, he called his servants round him for the last time, and having been carried to the pianoforte, he solemnly played the tune three times in succession. This was on May 26, 1809. Five days later his genial spirit took its flight. Could he have had a more beautiful *Nunc dimittis*?

## AN OLD ANTHEM BOOK.

The Rev. F. M. Millard, Otham Parsonage, Maidstone, writes as follows:—

I have in this house a manuscript book of anthems, formerly belonging to my grandfather, the Rev. Charles Millard, Precentor of Norwich Cathedral about the end of the 18th century. Three of the twelve anthems in the book appear to be but little known; and one at least appears to be of considerable interest. The contents of the book are given as follow:—

Lord, remember David ..	..	Mr. Hawkins
Arise, O Lord ..	..	Mr. Hawkins
In Jewry is God known ..	..	Norris
The Lord is King ..	..	Crofts [sic]
My song shall be alway ..	..	Purcell
I was glad ..	..	Purcell
Be merciful unto me ..	..	Purcell
Awake, put on thy strength	..	Wise
O Lord my God ..	..	Humphry [sic]
I am well pleased..	..	Aldrich
Open me the gates ..	..	Wise
O give thanks ..	..	Purcell

The words of the fourth anthem, 'The Lord is King,' described in the book as 'set by Mr. Crofts,' are from the 97th (not the 99th) Psalm. It begins with a treble solo in common time, in the key of D major. Next follow solo and chorus in  $\frac{3}{4}$  time, 'Clouds and darkness are round about Him,' also in D major. This is followed by a solo in D minor, 'There shall go a fire before Him,' followed by chorus in D major, 'The heavens have declared His righteousness, &c. Hallelujah.'

I may say that I have been in correspondence with the Precentors of three Cathedrals, and with one College organist, and this anthem seems unknown to any of them. The anthems by 'Mr. Hawkins' seem also little known; they are of simpler character, each consisting of a long solo and short chorus, in one case (as I read it) in G minor, in the other in D major. I should be glad to know if you would wish to hear more of the Anthem by (as it is presumed) Wm. Croft.

## CANON DONALDSON.

Truro Cathedral has lost a good friend and invaluable Precentor in the death of the Rev. Canon Augustine Blair Donaldson, who died at Truro on the 10th ult., aged sixty-two. He was appointed Canon Residentiary and Precentor in 1885, two years prior to the consecration of the Cathedral. During the intervening eighteen years Canon Donaldson was actively associated with the building of the Cathedral. He took a prominent part in planning and carrying out the admirable arrangements connected with the dedication of the Nave on July 15 last, an important event that was specially reported in these columns. Two processional hymns for choral festivals came from his pen, and he took an active part in the formation of the Diocesan Choral Union. As the author of 'The Bishopric of Truro,' and a popular and excellent Guide to Truro Cathedral, his name is well known. He was a working vice-president of the Truro Philharmonic Society. In this, and in many other interests connected with Truro and its neighbourhood, Canon Donaldson will be greatly missed.

## ORGAN RECITALS.

At the beginning of another year it may be desirable to re-state the method on which our monthly summary of organ recitals is compiled. The very large number of programmes regularly received are carefully examined in detail month by month from two points of view—educational and general interest. As a rule we have not space to mention more than one piece in each programme; but it not infrequently happens—this month for example—that several are of such a 'vain repetition' nature as not to call for mention. The organ fugues of Bach, which every organist plays, may be taken for granted. Furthermore, no arrangements will find

a place in this monthly list; only music actually written for the organ. We shall always be glad to receive and notify organist and choirmaster appointments.

Dr. A. L. Peace, Ulster Hall, Belfast. (Re-opening of the organ)—Introduction and air with variations on 'The Harmonious Blacksmith,' E. T. Chipp (a former organist of the Hall).

Dr. Huntley, St. John's, Surrey Road, Bournemouth.—Requiem *Æternam* and *Paean*, *Basil Harwood*.

Mr. W. Wolstenholme, Wesleyan Central Church, Long Eaton.—Fantasia in E, *Wolstenholme*.

Mr. W. W. Starmer, the Parish Church, Waldron.—In *Paradisum*, *Dubois*.

Mr. William Reed, Chalmers' Church, Quebec.—*Scherzo*, *Symphonique Concertant*, *Faulkes*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Concert Fantasia, *Sir R. P. Stewart*.

Mr. Reginald Goss Custard, St. Margaret's Church, Westminster.—Symphony in G minor, *Leinave*.

Mr. H. E. Mackinlay, St. Stephen's Walbrook.—Fantasia in E minor, *Silas*.

Mr. Henry Riding, St. Gabriel's, Walthamstow.—*Marche Triomphale*, *Guilmant*.

Mr. R. de la Haye, Lauriston Place United Free Church, Edinburgh.—Choral Prelude, 'Christ lay in the bonds of death,' *Bach*.

Mr. William J. Young, St. Paul's, Heaton Moor.—Andante and Allegro, *F. E. Bach*.

Mr. Matthew Dunn, Church of St. Peter-upon-Cornhill.—*Alla Marcia*, *Gladstone*.

Mr. J. M. Preston, Salem Church, Newcastle.—*Blenheim* 'Fantasia, *Silas*.

Mr. R. E. Parker, Parish Church, Wilmslow.—*Allegro Pomposo* in D, *Smart*.

Mr. Louis H. Torr, Church of the Ascension, Southampton.—*Sonata da Camera* No. 1, A. L. Peace.

Mr. W. Henry Maxfield, St. John-the-Evangelist, Altrincham.—*Marche Solennelle* in E major, *Borowski*.

Mr. Alfred Alexander, St. George's Church, Chorley.—*Basso Ostinato*, *Arensky*.

Mr. Wesley Hammet, Wesleyan Church, Clapham.—*Berceuse*, *Wheeldon*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Choral Prelude, 'On Thee I call,' *Bach*.

Mr. Alfred E. Floyd, Parish Church, Llangollen.—*Holsworthy* church bells (air varied), *S. S. Wesley*.

Mr. W. Mullineux, Town Hall, Bolton.—Introduction and Variations on the Austrian Hymn, E. T. Chipp.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Overture, *Thomas Adams*, and *Toccata*, *Purcell*.

Mr. Franklyn Mountford, St. James's, Handsworth.—*Grand Chœur* in B flat, *Dubois*.

Mr. R. W. Evans, Christ Church Cathedral, Colombo.—*Allegretto Cantabile*, *E. J. Hopkins*.

Mr. John Hartley, St. Giles's Cathedral, Edinburgh.—*Allegro* (Op. 22), *Gade*.

Mr. Alexander Reid, St. Paul's Church, Canterbury.—*Scherzo*, *Hoyle*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. H. Bannister, St. Luke's Church, Redcliffe Square, South Kensington.

Mr. W. M. Berry, Parish Church, Bitton, Gloucestershire.

Mr. Herbert L. Camidge, St. Michael's Church, Whitby.

Mr. R. H. J. Crook, Parish Church, Moretonhampstead.

Mr. A. C. Eversfield, St. John's, Clerkenwell.

Mr. E. H. Melville Foster, St. John's Church, Langley New Town, Slough.

Mr. George Hoggett, Parish Church, Great Ayton.

Mr. Frederic Just, St. Paul's Church, Weston-super-Mare.

Mr. J. E. Leah, St. George's Congregational Church, West Hartlepool.

Dr. W. G. Price, City Organist, Belfast.

Mr. Warren Tear, St. John-the-Evangelist, Wiltshire Road, Brixton.

Mr. D. H. Wassell, Streatham Hill Congregational Church.

## Obituary.

MR. ROBERT ROY PATERSON.

We regret to record the death of Mr. Robert Roy Paterson, senior partner of the well-known firm of Messrs. Paterson and Sons, of Edinburgh, which took place on the 3rd ult., at the age of seventy-three. A brilliantly successful business man, and also possessed of a large measure of musical scholarship, the late Mr. Paterson directed with marked ability the affairs of the firm originally founded in Edinburgh by his father in the year 1820. But he will best be remembered for his labours in the cause of music in Scotland. His business connections brought him into contact with all the great artists of his time; this intercourse with a man of his attractive, interesting personality and hospitable spirit, quickly changed from that of business into one of absolute friendship.

Robert Roy Paterson was born on July 16, 1830, at 12, Fetter Row, Edinburgh. The child of a musical family, his obvious musical taste was soon guided in a definite direction, and at the age of six he commenced the study of the violin, an instrument, however, which was very shortly afterwards abandoned for the flute. His master for the latter instrument, Theophile Bucher, was

his fellow-students, also, he had previously looked upon the dead face of the master, and he was able to obtain possession of a lock of the dead composer's hair.

Returning from Germany in 1848, Mr. Paterson, after some time spent in the factories of Messrs. Collard and Messrs. Broadwood, entered his father's business. In 1859, Mr. Robert Paterson, senior, died, and the business fell to his two sons, Mr. John Walker Paterson, who assumed charge of the branch—now a large and flourishing business of itself—which had then only recently been started in Glasgow, while Mr. Robert Roy Paterson retained the direction of the parent establishment in Edinburgh. By degrees the influence of the firm made itself felt throughout Scotland, a branch establishment being opened in Perth in 1864, another in Ayr in 1868, one in Dundee in 1882, in Dumfries in 1886, Paisley in 1887, Kilmarnock in 1892, and later in Arbroath and in Greenock. Besides other minor agencies in Scotland, the firm has now also important interests in London, and in New York.

But the routine business of a pianoforte and music dealer, on no matter how large a scale, exercised only a portion of Mr. Paterson's energies. At the very outset of his business life he set himself the task of providing his native city with all that was best in music. Mr. Paterson's earlier efforts in this direction were undertaken in conjunction with the Edinburgh Musical Association, which, about forty years ago, used to give orchestral concerts with a band of forty, under local conductors, on Saturday afternoons during the winter. Mr. Paterson guaranteed the Association against loss, and the profits (if any!) were to be divided equally between the Association and himself. Charles Hallé and Arabella Goddard made their first appearances in Edinburgh at these concerts, and it speaks eloquently of those simpler days that Hallé's fee was £30—a sum which he was so unfortunate as to have stolen from him within a few hours of its receipt!

In later years there came the Edinburgh Classical Concerts, excellent performances of chamber music which are now of some historical interest, inasmuch as the then first violinist of the quartet is now principal of the Royal Academy (Sir Alexander Mackenzie), while the viola player is Reid Professor of Music in Edinburgh University (Professor Niecks).

Ten years ago the more extensive scheme of the Scottish Orchestra was set on foot, and for the concerts given by that splendid body of instrumentalists in Edinburgh and Dundee, Mr. Paterson at once became responsible. Of the Scottish Orchestra, under Dr. Cowen's skilful direction, it is unnecessary to speak, for is not the fame of its achievements known and read of all men? Mr. Paterson's concerts were the pet interest of his later life, and there was nothing in which he took greater pride than in their success.

A man of a wide outlook upon life, Mr. Paterson had other interests than his business and his concert-giving. He was a keen Volunteer officer in the early days of the movement. Much of his leisure was given to musical composition, in which he was particularly fortunate as a song-writer, many charming lyrics having been published under the pseudonym of 'Alfred Stella.' He was also a liberal and discriminating art patron. Never a robust man, Mr. Paterson led a life, apart from his musical activities, which was one of comparative retirement; but local music-lovers, and many a touring artist coming to Edinburgh, will miss the familiar tall figure with the silvery hair, the heavy brows, and the rather caustically humorous speech which merely veiled the deep-rooted kindness of a true-hearted man.

The death of Mr. JULIAN MARSHALL—which we briefly mentioned in our last issue (he died on November 21)—removed an accomplished amateur of music. He contributed to Grove's 'Dictionary' and to various musical periodicals, and was formerly Honorary Secretary to the Mendelssohn Scholarship Committee. His fine collection of engravings and book-plates he greatly prized—the last time we saw him he, with all the eagerness of a collector, was most anxious to secure



THE LATE MR. R. ROY PATERSON.

(Photo by his son, Mr. Stirling Paterson.)

sometimes called 'the Paganini of the flute,' so great was his mastery of the instrument, and whose memory is perpetuated in the Bucher Music Scholarship of Edinburgh University. At the age of seventeen Mr. Paterson was sent to Leipzig, where he studied the pianoforte under Moscheles, and harmony with Otto Richter. At Leipzig, unfortunately, he was able to remain little more than a year, his never very robust health breaking down under the strain of severe study. The year spent in Leipzig proved to be one crowded with memorable experiences; to say nothing of the value of association with such men as Moscheles and Richter, it was Mendelssohn's last year of life. But what made the deepest impression upon him of all was Mendelssohn's funeral (on November 7, 1847) which, in company with other students, he was privileged to attend. With

the book-plate of Chilcot, of Bath! His splendid musical library—how sumptuously his books were bound!—was largely dispersed in 1884, the British Museum securing many of his greatest treasures. He was a great authority on lawn tennis. Mrs. Julian Marshall is well-known in musical circles as a composer and orchestral conductor of marked ability.

MR. CLIFFORD HARRISON, who died at Ore, on the 17th inst., will be well remembered as a refined reciter who charmed such competent critics as Robert Browning, Mr. Stopford Brooke, and Mr. Gladstone. The musical accompaniments composed by himself invested his recitals with a distinction quite unique. Mr. Harrison was a painter, in which connection Mr. Ruskin acknowledged that he had learnt from Harrison's work how much sunlight could be transferred to paper—truly a man of many parts.

AUGUST REISSMANN, who recently died, was a voluminous writer on music. He is best known in connection with Mendel's *Konversations-Lexicon*, to which he largely contributed, and of which, after Mendel's death in 1876, he edited the last five volumes of the work and the supplementary volume.

DR. JULIUS OTTO GRIMM, composer and conductor, and Professor of Music in the University of Münster, Westphalia, died there on the 7th ult., aged seventy-six. The intimate friend of Schumann, Brahms, and Dr. Joachim, Dr. Grimm's name is widely known as the composer of an effective Orchestral Suite in Canon form.

## Reviews.

*Lessons in Harmonics, for Violinists and other Musical Students, with notes on sound and resultants. Elementary explanations and experiments.* By C. Egerton Lowe. (No. 62. Novello's Music Primer Series.)

[Novello and Company, Limited.]

Violinists, and especially junior players, generally have misty notions as to the why and wherefore of harmonics. They know of course that by placing a finger lightly on certain parts or nodes of a string a sound of peculiar quality can be made, and that the resulting pitch follows some odd law not to be explained by the ordinary manner of fingering, but they are seldom aware of the underlying reasons for the phenomena of harmonics, and have little idea of the potentialities of a string in this direction, and instruction books rarely afford any intelligible information. Mr. Lowe's practical explanations and lucid directions for experiments (which can be conducted by persons unable to play an instrument) make the whole matter of harmonics not only clear, but exceedingly interesting. Although the lessons are primarily intended for players on stringed instruments of the violin family, they are applicable as demonstrations of curious acoustic laws to that even larger class of string players, the pianoforte students. Many of Mr. Lowe's experiments are for the pianoforte, and indeed some of the facts taught can only be clearly demonstrated on that instrument. Pianoforte teachers in search of a novel way of interesting their pupils in musical matters will find it worth their while to study this useful little book.

*Thirty Years of Musical Life in London: 1870-1900.* By Hermann Klein.

[William Heinemann.]

The author of this reminiscent volume began his journalistic life in London when he was a stripling of nineteen. He has recently changed the scene of his professional labours to New York, and the London

curtain falls, so to speak, with the last page of his book. In thirty years' time Mr. Klein will doubtless write a second volume of entertaining 'recollections' in a retrospect of musical doings 'on the other side.' But to return to London. One has only to dip into these genially-written pages to discover the author's penchant for matters operatic. His friendship for the late Sir Augustus Harris and other celebrities of the lyric stage has enabled him to give much interesting behind-the-scenes information. The very large number of portraits of operatic artists contained in the book further indicates the trend of Mr. Klein's sympathies in music. He it was who advised Sir Augustus Harris to secure the services of the De Reszkes, with results that are well known. The many anecdotes scattered about these pages will doubtless be read with avidity. For instance, we are told how a certain Major Kitchener (since known to fame) helped Harris to rehearse a stage army at Drury Lane! But we must not pick out these Drury Lane and Covent Garden plums. The reader is referred to the book itself as one that will afford him a pleasant fire-side hour in the perusal thereof.

*Chopin.* By J. Cuthbert Hadden.

*The Life of Hector Berlioz, as written by himself.* Translated from the French by Katharine F. Boult.

[J. M. Dent and Co.]

All biographers of Chopin coming after Professor Niecks set themselves an easy task. In this, the latest volume of 'The Master Musicians' series issued by Messrs. Dent, Mr. Hadden has discharged his biographical duty with tact and discretion, and the result is a useful 'life' of a very remarkable yet mysterious master-musician. With characteristic national pride Mr. Hadden has unearthed some fresh information concerning Chopin's visit to Scotland in the autumn of 1848. He gives a view of the house in which the composer resided while North of the Tweed. This, with other illustrations, adds to the attractiveness of a volume which is sure to find many readers.

The Berlioz centenary has doubtless caused the appearance of a new English version of the famous Mémoires, which has just been added to 'The Temple Autobiographies' with which Messrs. Dent's name is associated. If the translation is not always above reproach, many will welcome the book in this convenient form and read it with pleasure and amusement.

*Breathing for Voice Production.* By H. H. Hulbert.

(Novello's Music Primers, No. 63.)

[Novello and Company, Limited.]

This book is a carefully thought-out contribution to the constantly increasing literature devoted to matters connected with voice production. Dr. Hulbert restricts his arguments and explanations to the one fundamental matter of healthy and natural breathing. Voice emission he leaves to others, and he thus avoids discussion of the action of the larynx and of the important subject of resonance. He advocates with much cogency what is termed the 'lateral-costal' method of breathing, and is opposed to the 'abdominal' breathing as taught by the late Lennox Browne and Emil Behnke and their numerous disciples. Dr. Hulbert maintains that the lateral-costal method is the method empirically adopted by the old Italian masters, and he gives a scientific explanation of its action. It will be seen, therefore, that he does not claim to have made a discovery, but to re-assert the principles of a plan that has recently been neglected in some quarters. Numerous exercises are prescribed, and there are photographic illustrations to assist the comprehension of the text. The whole work appeals not only to singers, but to all who study their health and physical development.

SOP  
TE  
BA  
XLIIM

## ¶ worship the Lord.

## ANTHEM FOR GENERAL USE.

Psalm xvi. 9, 4; xxxiv. 18;  
xlv. 8; 1 Chron. xxix. 13;  
and part of a Hymn.

Composed expressly for  
*The Musical Times* by  
ALFRED HOLLINS.

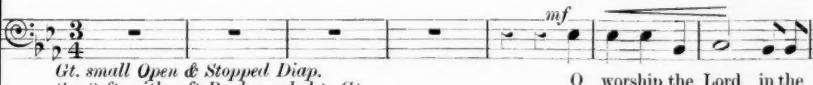
LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.*

SOPRANO. 

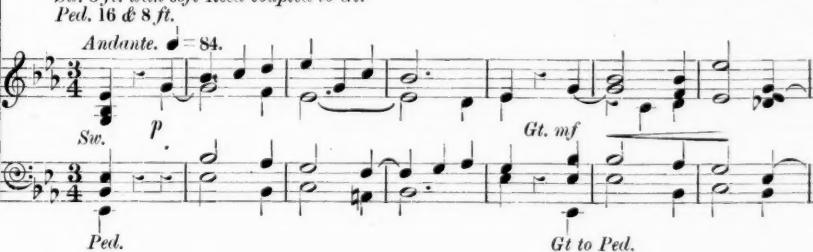
ALTO. 

TENOR. 

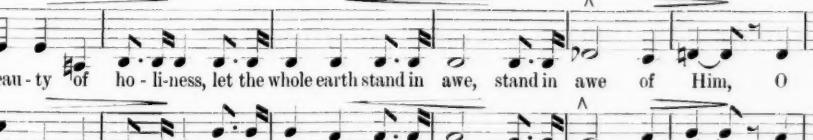
BASS. 

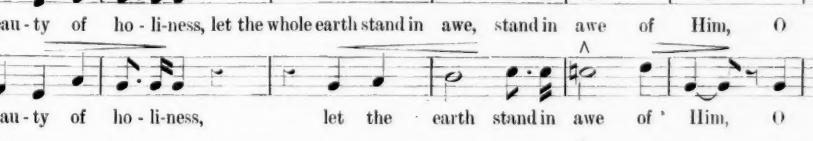
*Gt. small Open & Stopped Diap.  
Sw. 8 ft. with soft Reed coupled to Gt.  
Ped. 16 & 8 ft.*

*Andante. ♩ = 84.*











beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O <sup>^</sup>  
beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O <sup>^</sup>  
beau - ty of ho - li-ness, let the whole earth stand in awe, stand in awe of Him, O <sup>^</sup>  
beau - ty of ho - li-ness, let the earth stand in awe of ' Him, O <sup>^</sup>

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wor - ship the Lord in the beau - ty of ho - li-ness, let the whole earth stand in awe, stand in  
 wor - ship the Lord in the beau - ty of ho - li-ness, let the whole earth stand in awe, stand in  
 wor - ship the Lord in the beau - ty of ho - li-ness, let the whole earth stand in awe, stand in  
 wor - ship the Lord in the beau - ty of ho - li-ness, let the whole earth stand in awe, stand in  
 awe of Him. For the Lord is  
 awe of Him. The Lord is  
 awe of Him. The Lord is  
 awe of Him. The Lord is  
 great, and greatly to be prais-ed, He is more to be fear-ed than all gods. O  
 great, and to be prais-ed, He is more to be fear-ed than all gods. O  
 great, and to be prais-ed, He is more to be fear-ed than all gods. O  
 great, and to be prais-ed, He is more to be fear-ed than all gods. O

wor - ship the Lord in the beau - ty of ho - li - ness, for the Lord is great, and  
 wor - ship the Lord in the beau - ty of ho - li - ness, for the Lord is great, and  
 wor - ship the Lord in the beau - ty of ho - li - ness, for the Lord is great, and  
 wor - ship the Lord in the beau - ty of ho - li - ness, for the Lord is great, and  
 add Large Open to Gt. & Horn to Sw.

*cres.* *Poco più lento.*  
 great - ly to be prais-ed, He is more to be fear - ed, He is more to be fear - ed than  
*cres.* *Poco più lento.*  
 great - ly to be prais-ed, He is more to be fear - ed, He is more to be fear - ed than  
*cres.* *Poco più lento.*  
 great - ly to be prais-ed, He is more to be fear - ed, He is more to be fear - ed than  
*cres.* *Poco più lento.*  
 great - ly to be prais-ed, He is more to be fear - ed, He is more to be fear - ed than  
*cres.* *pp Sw. (Horn in.)*  
 Ped. open 32 ft. (to Sw.)

all . . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. . . .

all . . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. . . .

all . . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. . . .

all . . . gods. O wor-ship the Lord in the beau-ty of ho - li - ness. . . .

( 3 )

SOPRANO SOLO OR SEMI-CHORUS.  
*Con moto.*

*Con moto.*  $\text{♩} = 96.$

*Gt. or Ch. soft 8 ft.*  
*Swell coupd. Sw. Reed in.*

The Lord . . . is high to them that

are of a con - trite heart, . . . and will save such, will save such as

be of an hum - ble spi - - rit. The Lord . . . is gra - cious and

*Gt. or Ch.*

full of com - pas - sion, slow to an - ger, slow to an - ger,

and *poco rit.* *Full.*  
*a tempo.*  
 of great mer - ey. The Lord . . . is nigh to them that  
*poco rit.* *a tempo.*  
 The Lord . . . is nigh to  
*poco rit.* *a tempo.*  
 The Lord . . . is nigh to  
*poco rit.* *a tempo.*  
 The Lord . . . is nigh to  
*G. or Ch.*  
*poco rit.* *a tempo. mf*

are of a con - trite heart, . . . and will save such, will save such as  
 them of a con - trite heart, . . . and will save such, will save such as  
 them of a con - trite heart, . . . and will save such, will save such as  
 them of a con - trite heart, . . . and will save such, will save such as  
 be of an hum - ble spi - rit. The Lord . . . is gra - cious and  
 be of an hum - ble spi - rit. The Lord . . . is gra - cious and  
 be of an hum - ble spi - rit. The Lord . . . is gra - cious and  
 be of an hum - ble spi - rit. The Lord . . . is gra - cious and

full of com - pas - sion, slow to an - ger, slow to an - ger, and of great  
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great  
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great  
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great  
 full of com - pas - sion, slow to an - ger, slow to an - ger, and of great

mer - ey. The Lord . . . is nigh to  
 mer - ey. The Lord . . . is nigh to  
 mer - ey. The Lord . . . is nigh to  
 mer - ey. The Lord . . . is nigh to  
 mer - ey. *Sw. Solo Reed, with Tremulant.* The Lord . . . is nigh to  
*Poco più lento.*

them. . . . Now therefore, our God, we thank Thee, and  
 them. . . . Now therefore, our God, we thank Thee, and  
 them. . . . Now therefore, our God, we thank Thee, and  
 them. . . . Now therefore, our God, we thank Thee, and

*pp a tempo.* *Ch. soft 8 ft. Sw. uncoupled.*

*Più mosso, marcato.* *poco rit.*  
 them. . . . Now therefore, our God, we thank Thee, and  
 them. . . . Now therefore, our God, we thank Thee, and  
 them. . . . Now therefore, our God, we thank Thee, and

*Sw. Diap. Trem. off.* *Più mosso. — 104.* *Gt. f Sw. coupled.* *poco rit.*  
*Gt. to Ped.*

Maestoso con moto.

marcato.

praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -  
 praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -  
 praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -  
 praise Thy glo-rious Name. Praise the Lord! ye hea-vens, a -

Maestoso con moto. ♩ - 108.

Gt. 16, 8 & 4 ft. with  
Full Sw. coupled.

f

- dore Him, Praise Him, An - gels, in . . . the height ; Sun and moon, re - joice be -  
 - dore Him, Praise Him, An - gels, in . . . the height ; Sun and moon, re - joice be -  
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sempr. f cres.  
 - fore Him, Praise Him, all ye stars and light. Praise the God of our sal - va - tion ;  
 - fore Him, Praise Him, all ye stars and light. Praise the God of our sal - va - tion ;  
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 - fore Him, Praise Him, all ye stars and light. Praise the God of our sal - va - tion ;

sempr. f 20 22  
 - (7)

Hosts on high, His power pro - claim ; Heaven and earth, and all cre - a - tion,  
 Hosts on high, His power pro - claim ; Heaven and earth, and all cre - a - tion,  
 Hosts on high, His power pro - claim ; Heaven and earth, and all cre - a - tion,  
 Hosts on high, His power pro - claim ; Heaven and earth, and all cre - a - tion,

*poco accel. ff* *cres.* *poco accel. ff* *cres.* *poco accel. ff* *cres.* *poco accel. ff* *cres.*

*ben marcato.* *rit.* *fff* *fff* *fff* *fff*

Laud and mag - ni - fy His Name. . . A - - - men. . .

*ben marcato.* *rit.* *fff* *fff* *fff* *fff*

Laud and mag - ni - fy His Name. . . A - - - men. . .

*ben marcato.* *rit.* *fff* *fff* *fff* *fff*

Laud and mag - ni - fy His Name. . . A - - - men. . .

*ben marcato.* *rit.* *fff* *fff* *fff* *fff*

Laud and mag - ni - fy His Name. . . A - - - men. . .

*Solo Tuba.* *rit.* *fff Full Gt.* *fff Full Gt.*

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WELLINGTON (N.Z.) MUSICAL FESTIVAL.  
(BY OUR SPECIAL CORRESPONDENT.)

The third New Zealand Musical Festival, held (as were its predecessors) in the Capital of the Colony, was brought to a most successful issue during the last week of October. The primary object of its promoters was to commemorate fittingly the twenty-fifth anniversary of Mr. Robert Parker's local musical work as organist and choirmaster of St. Paul's Pro-Cathedral, and as conductor of various musical societies during the greater part of that long period. A well-balanced and efficient chorus of 275 voices was enrolled several months before the date of the Festival, and the Orchestral Society, with some outside assistance, furnished a band of about sixty performers, including an excellent cor anglais, bass clarinet, and harp. The strings were admirably led by Miss Grace Kennedy and Miss Edith Whitelaw, late of the Royal College of Music. In the absence of a pipe organ, efficient help was given on two American organs by Mr. Lawrence Watkins and Dr. Kington Fyffe. Hitherto there has been no suitable building in Wellington for choral performances on a large scale, and the Opera House had to be adapted, as on previous occasions, for the purposes of the Festival. A fine Town Hall is now being erected, and it is hoped that the next choral gathering will at no distant date be held within its walls.

The Festival, in time-honoured fashion, opened with 'Elijah' and closed with the 'Messiah.' The choice of the opening work was appropriate to the great event, for Mr. Parker conducted its first performance in Wellington on the occasion of his first public appearance here in 1878. Mendelssohn's noble music was splendidly performed by principals, band and chorus, and roused the great audience to enthusiasm. The solos were taken by Miss Phoebe Parsons (soprano); Miss M. O'Donovan, late of Belfast; Mr. Henry Weir, of Sydney, N.S.W.; with Mr. Hamilton Hodges—now of Auckland, but formerly of Boston, U.S.A.—in the part of the *Prophet*. In the last-named artist the Festival Committee was singularly fortunate in securing an ideal representative of the part, for with the single exception of Mr. Santley, no one in New Zealand has come anywhere near the excellence of his rendering. The choruses were splendidly sung throughout, not merely with absolute accuracy, but with fine characterization and excellent enunciation, and the band was very satisfactory. Mr. A. Hamerton, principal violoncello, played the obbligato to 'It is enough' in admirable style, and concerted vocal numbers were well sung, leaving nothing to be desired in a memorable performance. Mr. R. Parker was warmly applauded on his appearance in the conductor's desk, and at the close of the oratorio he and all associated with him received a great demonstration from the enthusiastic audience.

The second programme, given on Saturday, October 24, was of a miscellaneous and very interesting character. It included Stanford's 'Last Post,' Elgar's epilogue from 'The Banner of St. George,' Parry's Suite for Strings in F, Elgar's 'Pomp and Circumstance' Marches in D major, and his two short pieces 'Chanson de Matin,' and 'Chanson de Nuit,' and a number of vocal solos by the principal artists of the Festival. Noteworthy among the latter were the Freebooter Songs by William Wallace, superbly sung by Mr. Hamilton Hodges. Stanford's graphic work, with its stirring bugle-call, was finely given and made a great impression; and Sir Hubert Parry's Suite, daintily played by the strings of the orchestra, was most warmly received. The success of the Elgar pieces was a foregone conclusion.

The concert on Monday, October 26, was eagerly anticipated, and the house was sold out several days before the performance, the attraction being Coleridge-Taylor's 'Hiawatha,' of which Parts I. and II. were given. The principals were Miss Amy Murphy, of Dunedin, Mr. James Searle, and Mr. Hamilton Hodges. An interesting feature of the evening was the splendid singing of Mr. Hodges, who, like the composer of 'Hiawatha,' is a coloured artist, and who sang the 'Farewell Minnehaha' in a manner which will long be

remembered in Wellington. The conductor and the executive committee, feeling that, owing to certain shortcomings in the performance, full justice had not been done to Coleridge-Taylor's music, determined to repeat the two scenes on the following evening (Tuesday, October 27), when the wisdom of their determination was triumphantly justified by a splendid performance before an overflowing audience. Dr. Kington Fyffe sang on this occasion the beautiful tenor solo, 'Onaway, awake beloved' with much taste and charm of style, and the whole work was finely given, chorus and orchestra being alike excellent. The 'Hiawatha' music was preceded by J. F. Barnett's cantata 'The Ancient Mariner,' which received a spirited performance, and a hearty recognition by the audience. The solos and the very effective concerted pieces in this cantata were well sung by Miss Murphy, Mrs. Russell (of Christchurch), Mr. E. J. Hill, and Mr. F. V. Waters.

On Wednesday evening, October 28, Stanford's 'Last Post' was repeated by general desire, the principal work of the evening being Sullivan's 'The Golden Legend,' which had been given here at both the previous Festivals, and which on this occasion drew an enormous audience, hundreds being unable to gain admission to the Opera House. The chorus-singing was splendid, both in the devotional and the dramatic parts of the work, and the epilogue was given with great effect. Mr. Henry Weir, as *Prince Henry*, sang most artistically, and the versatile Mr. Hodges was thoroughly at home in the music of *Lucifer*. The cor anglais accompaniment to *Elsie's* solo 'My Redeemer and my Lord' was beautifully played by Mr. Bonnington, of Christchurch, and the bells made their wonted effect.

The Festival was brought to a triumphant close with a memorable performance of the oratorio of oratorios, Handel's immortal 'Messiah,' which drew the largest house of all, and which received a worthy rendering on the part of all concerned. Mrs. H. Revell and Miss O'Donovan were thoroughly competent in their respective parts, but the honours of the soloists were carried off by Mr. H. Weir and Mr. Hamilton Hodges, who both sang splendidly throughout. The chorus sang with unabated vigour down to the final chord of the noble Amen, and the orchestra was thoroughly efficient in Handel's simple strains.

Mr. Robert Parker, the able conductor, amidst a scene of great enthusiasm, was then presented with a handsome sterling silver tea and coffee service on behalf of the chorus and a few outside friends, and the Festival was brought to a close amid general acclamation.

If it has been a great undertaking for a city of 50,000 inhabitants in a remote colony, the Festival, in spite of drawbacks, has been well and worthily carried out by all concerned. Long will it be remembered by those who took part in it, as well as by the enthusiastic audiences who nightly enjoyed the music.

At a meeting of the Parents' Educational Union held on the 8th ult. at Lyndhurst Road Lecture Hall, Hampstead, Mr. Oscar Beringer gave an interesting address on 'Pianoforte teaching up to date.' The lecturer began by relating his experiences in the year 1859, when, as a boy, he first appeared at the Crystal Palace as a solo pianist, giving daily recitals at Sydenham. The musical taste of the period was described, and quaintly illustrated by a performance of 'The maiden's prayer' and 'Warblings at eve.' Mr. Beringer played a number of pianoforte pieces which in their day were exceedingly popular, making valuable observations on each, and concluding with a short composition by Richard Strauss. He then referred to some of the executive faults prevailing at the present time, such as excessive *rubato* and the cultivation of technique at the expense of musical feeling, resulting in the performance of works like Chopin's Valse in A flat at a ridiculous *tempo*. He also lamented the fact that we had to import so much of our pianoforte music from abroad, as our English composers appeared to pay little attention to pianoforte literature.

## London Concerts, &c.

### ROYAL CHORAL SOCIETY.

It says much for the genuineness and musical value of Mr. Coleridge-Taylor's 'Hiawatha,' that it stands the severe test of time so triumphantly as to become one of the few works that can attract a large audience to the Royal Albert Hall. Nothing succeeds like success, and the vivacious and expressive music seemed to have inspired the choristers to special effort on the 3rd ult. Certainly it was the best interpretation they have hitherto given of the choral numbers, and it was evident that Sir Frederick Bridge had taken great pains to secure so satisfactory a rendering. The soloists—Madame Sobrino, Mr. William Green, and Mr. Frangdon-Davies (who gave an exceptionally good reading of the part assigned to *Hiawatha*)—sang most effectively, and Sir Frederick Bridge conducted.

### ROYAL COLLEGE OF MUSIC.

The operatic performances given by the students always possess exceptional interest, for the young people exhibit such earnestness and enthusiasm in their respective tasks that, apart from the talent displayed by them, their endeavours excite sympathy. The ability shown at the interpretation of Humperdinck's 'Hänsel und Gretel' on the 4th ult., at the Lyric Theatre, was remarkable. Miss Nannie Tout as 'Hänsel' acted and sang with vivacity and an assurance that testified to natural dramatic sense in an exceptional degree, and Miss Kate Anderson gave a clever and pleasing embodiment of *Gretel*, making the most of her voice in a manner that gave proof of excellent training. Miss Graham Ashton was a vivacious *Witch*, and the other characters were capably sustained by the Misses Clara Smith, Mildred Evans, and Clara Dow. The elaborate instrumental portion was wonderfully played by an orchestra of fifty-seven players, only eight of whom were not present or past students of the College. Sir Charles V. Stanford conducted, and he is to be congratulated on the success of an ambitious undertaking.

### ROYAL ACADEMY OF MUSIC.

A memorable feature of the orchestral concert given by the students on the 18th ult. at Queen's Hall was a manuscript Pianoforte Concerto in E flat by Mr. York Bowen. Several works of exceptional merit by this gifted young composer have been recorded in these columns, and the promises made by Mr. Bowen in these compositions are being gradually fulfilled by succeeding productions. There are life, verve and excellent ideas in this new concerto. The solo part was well played by the composer, and Sir Alexander Mackenzie, by his skilful conducting, secured an admirable rendering of the orchestral portion. Miss Ivy L. St. Aubyn Angove, a very young violinist, created almost a sensation by the facility of her playing in Paganini's Concerto in D, and Miss Christian Carpenter showed admirable technique in Paderewski's Polish Fantasia for Pianoforte. Miss Ethel B. Power recited with dramatic perception Victor Hugo's 'Trumpeter's Betrothed,' to the incidental music by F. Thomé, and amongst other students who merit encouragement were Miss Dorothy Cooke-Smith, Miss Ida Kahn, and Mr. W. Daniel Richards.

### THE LONDON WELSH MUSICAL SOCIETY—FIRST CONCERT.

The London Welsh Musical Society is the second new organization that has sought public favour this season in the musical centre of the Metropolis. We may at once say that at its first concert, which was given at the Queen's Hall on the 3rd ult., it fully demonstrated its right to a hearing and to a welcome. The programme commenced with a rather long sacred cantata, 'Psalms of Praise,' by D. Christmas Williams, which, whatever its contrapuntal and other merits and suitability

for performance in other surroundings, was by no means the type of music to give much satisfaction to amateurs not specially interested in Welsh composers. The fact—the brutal fact it may be said—is that sacred music of the formal kind, with a colourless orchestral accompaniment, has now no *raison d'être* in the metropolitan concert room. Not that there was no trace of modern feeling in Mr. Williams's industrious work. A scena, 'Why art thou cast down?' admirably sung by Miss Gertrude Hughes, showed real capacity for the expression of feeling and a power of creating climax, notwithstanding its length and the monotony of the accompaniment. A fully interesting feature of the programme was the first performance in London of the Symphonic Suite 'The Seasons,' under the baton of the composer, Mr. Edward German. This important orchestral work was produced at Norwich in 1899, when its merits were fully recognized. We have now simply to record the great popular success of the present performance, and to express the opinion that the Suite is one of the best and probably the best orchestral piece Mr. German has so far composed. The last item in the programme was Goring Thomas's beautiful if somewhat loosely knit cantata 'The Swan and the Skylark.' The performance was described as being the first public one given in London; but this is incorrect, inasmuch as the work was given by the Bow and Bromley Institute Choir some years ago, and we believe it has been performed by other London societies. On the present occasion the manifold and transparent beauties of the cantata were warmly recognized by the fairly numerous audience.

A first-rate professional orchestra of over 80 performers, led by Mr. Philip Lewis, played the Suite and the accompaniments. The choir consisted of about 180 singers, the sopranos greatly predominating. They sang with such spirit that one was tempted to forget and forgive occasional wrong notes, and in the tenors an unblameable quality of tone. Mr. Merlin Morgan conducted with great energy and decision. Although the Society had been in existence for only a few months he had contrived to secure a highly creditable ensemble. Besides the soloist named there were Miss Maggie Davies, Miss Gwendolyn Roberts, Mr. Herbert Emlyn and Mr. Ivor Foster.

### POPULAR CONCERTS.

The programmes of these Monday and Saturday music-makings at St. James's Hall have for the most part consisted of familiar works, but several novelties have been presented. On November 28 was introduced a Sonata in E minor for Pianoforte and Violin by Signor Busoni, well played by Herr Egon Petri and Herr Kruse. On the 5th and 7th ult. were produced respectively a Quartet and Quintet by Herr Georg Schumann, the latter work possessing more freshness and spontaneity than the former, and on the 12th ult. a Trio in C minor for Pianoforte, Violin, and Clarinet, by Mr. Richard H. Walthew, was played for the first time. This comprises four movements, which are built up with melodious themes treated in a musically manner; but it is work inviting the attention of amateurs. At this concert Dr. Lierhammer introduced an attractive song-cycle entitled 'Eliland,' by Herr Alex. van Fielitz.

The novelty on the 14th ult. was an Air and Variations in B flat for Strings, composed by Mr. Donald Francis Tovey. In common with previous compositions from this clever and earnest young musician, the work is a most scholarly production, but with the exception of two out of the nine variations which possess a certain tranquil repose, the music lacks emotional fervour.

### BROADWOOD CONCERTS.

The attractiveness of these concerts (given at St. James's Hall) is being fully maintained. The series opened on the 3rd ult. with the first performance in England of a Sonata in D minor (Op. 22) for Pianoforte and Violoncello by Ludwig Thuille. The work is an excellent specimen of this composer's talent and style, and each of the three movements contains significant themes treated in a lucid, terse and artistic manner. The Sonata was most effectively interpreted by Miss Mathilde Verne and Mr. Herbert Withers. For the next concert (on

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the 17th ult.) the assistance of the choir from the Brompton Oratory was secured and, under the skilful direction of Mr. Arthur Barclay, sang a number of unaccompanied portions of one of Palestrina's Masses with splendid precision. The choristers somewhat forced their voices in the *fortes*, but the delicate passages were sung with exquisite softness. On this evening was played a Sonata for Pianoforte and Clarinet by Mr. Donald F. Tovey, by whom, with the assistance of Mr. Charles Draper, the work was admirably played.

## LONDON CHORAL SOCIETY.

The establishment of a choral society in Central London is so desirable an object that it is with peculiar satisfaction we record an advance in the singing of the London Choral Society at the performance of 'Elijah' on the 14th ult. The precision with which the choruses were sung was excellent, but the effort was so obvious that the rendering for the most part sounded mechanical. This shortcoming was too apparent in the Baal choruses, and in 'Thanks be to God,' by the adoption by Mr. Arthur Fagge of too slow a speed. Better results, however, were obtained in the second part, several choruses in which were delivered with commendable dramatic perception. Distinction was imparted to the performance by the impressive embodiment of the *Prophet* by Mr. Ffrangcon-Davies, whose reading is essentially spiritual and like unto that of a priest. The other principal soloists were Madame Clementine De Vere, Miss Mabel Braine, Mr. Herbert Grover and Mr. Peter Dawson.

## HANDEL SOCIETY.

It is scarcely probable that Herr Philip Wolfrum's 'Weihnachtsmysterium' (A Christmas mystery) will attain the popularity in England that it has in Germany: in our opinion it is not a satisfactory work. The Handel Society deserves praise for introducing the work to a London audience on the 15th ult., at the Queen's Hall. As the 'Mystery' was first performed in England by the Worcester Philharmonic Society on December 12, 1901, and again two years later at the Hereford Festival, detailed notice of the composition is unnecessary; but it must be said that esteem for the work diminishes with re-hearing. In regard to the performance, the solo parts were reverently sung by Miss Gleeson-White, Miss Georgina Dupuis, and Messrs. Gervase Elwes, William Fell, J. E. Talbot, and Francis Harford. The choir, augmented by members of the Richmond New Philharmonic Society, sang intelligently, but the rendering of the orchestral portion left much to be desired. Mr. J. S. Liddle conducted, and Mr. E. G. Croager was at the organ.

## MR. WOLSTENHOLME.

This concert, one of the most memorable given last month (on the 7th ult.), consisted entirely of the compositions of Mr. Wolstenholme, a composer well-known for his refined, melodious and effective organ pieces. On this occasion, however, he proved his right to be considered a gifted artist in other branches of composition. A Pianoforte Sonata in E flat minor, a Sonata for Violin and Pianoforte in G, and a Trio for Pianoforte, Violin and Violoncello—the last-named including a charming slow movement—showed that Mr. Wolstenholme possesses ability to write with ease in the most exacting forms. It was however by his pianoforte pieces and by his songs that he most successfully appealed to his audience. Of the former, those named 'The Torrent,' 'Liebeslied,' and 'Spanish Serenade' are most engaging, and of the latter may be mentioned the settings of Rossetti's 'Echo' and Tennyson's 'Ask me no more.' The composer presided at the pianoforte, the vocalists were Miss Gleeson-White and Mr. Robert Maitland, and the strings were well played by Messrs. Spencer Dyke, Lionel Tertis and Patterson Parker. We hope to hear more music from Mr. Wolstenholme's pen; he not only has something to say, but he expresses it gracefully.

## DR. RICHARD STRAUSS.

The song recital given by Dr. Richard Strauss and his wife, Frau Strauss de Ahna on the 9th ult., at St. James's Hall, attracted a much smaller audience than might have been expected. If as a composer of songs Herr Strauss is comparatively little known, not a few of his settings possess considerable depth of feeling and intellectual charm; but the majority of the lyrics presented on this occasion were more remarkable for the ingenuity and boldness of their harmonic scheme than aught else. One of the most striking, or, as some would say, eccentric, was entitled 'Jung Hexenlidi,' in which all the laws of key relationship seemed to be defied and designedly transgressed. More satisfactory and pleasing were 'Ich trage meine Minne,' 'Winterweih,' and 'Ich schweben.' In these the composer has written with less apparent effort, and 'Traum durch die Dämmerung' is a beautiful song; while 'In goldener Fülle' is an exuberant and triumphant love song that stirs the heart.

## MORE BERLIOZ.

Although the anniversary of the birth of Berlioz on December 11 was little regarded by his countrymen, three important performances were given in London during the month. The first, on the 8th ult., took place at the Royal College of Music, when the students performed the 'Hamlet' overture and the 'Romeo and Juliet' symphony, the latter composition being given in its entirety. The courageous manner in which the difficulties of the music were met and the skill shown by Sir Charles Stanford in the guidance of his young people deserve hearty praise.

On the actual centenary day an important concert was organized at Queen's Hall, with Dr. Richard Strauss as conductor. The proceeds were announced to be given to the Relief Fund of the National Society of French Teachers in England, but neither the art of Berlioz, the fame of the conductor, or the cause of charity could succeed in attracting an audience that even by courtesy could be called numerous. The programme comprised three orchestral movements from the 'Romeo and Juliet' music, the 'Francs Juges' and 'Carnaval Romain' overtures, three songs from 'Les Nuits d'Ete,' expressively sung by Miss Alice Holländer, and the 'Réverie et Caprice' for violin and orchestra, charmingly played by Mlle. Évalyn Amethé.

## MEMORIAL CONCERT TO MR. NEWMAN.

Of the numerous orchestral concerts held at Queen's Hall during the past month, one of the most memorable was that given on the 2nd ult. by the Queen's Hall Orchestra and its conductor, Mr. Henry J. Wood, to Mr. Robert Newman, in recognition of his services in promoting and fostering a love of orchestral music. The day was appropriate, for it was the tenth anniversary of the opening of Queen's Hall to the public. The programme consisted of Beethoven's 'Egmont' Overture, Tchaikovsky's 'Pathetic' Symphony, and Wagner excerpts.

There is no need of detailed criticism concerning the Queen's Hall symphony concerts which took place on November 28 and the 12th ult. At the former, the chief feature was the revival of Borodine's Symphony in B minor, No. 2; Bach's 'Brandenburg' Concerto in G (No. 3) was splendidly played by the strings, and the soloists were Miss Muriel Foster and Mr. Jean Gerardy, both of whom were heard at their best. At the concert on the 12th ult. was presented Tchaikovsky's Fourth Symphony, which was magnificently interpreted, and Madame Carreño played the solo part of Grieg's Pianoforte Concerto. Madame Schumann-Heink sang superbly the recitative and rondo 'Non più di Fiori' from Mozart's last opera 'La Clemenza di Tito,' the elaborate obbligato for bassoon being beautifully played by Mr. F. Gomez on a new model specially made for Mr. Wood by M. Selmer, of Paris.

A series of recitals of rarely-heard music by the old composers, recently given by Miss Grace Sutherland and Mr. Frank Thistleton at the Brinsmead Galleries, deservedly calls for mention. At the first concert, on the 10th ult., the composers represented were Purcell, Corelli, Tartini, and Dall' Abaco, and the excerpts from their works were admirably interpreted.

Other concerts and recitals worthy of record are at St. James's Hall: Mr. Plunket Greene's vocal recital on the 4th ult.; Mr. Gerard's violoncello recital, 10th ult.; Frau Schumann-Heink's vocal recital, 11th ult. At Bechstein Hall: Miss Peppercorn's pianoforte recital, 3rd ult.; Signor Busoni's pianoforte recital, 5th ult.; Miss Mutch's vocal recital, 7th ult.; Mr. Lamond's pianoforte recital, 10th ult.; Miss Barns and Mr. Phillip's chamber concert, 12th ult.; Miss Edie Reynolds's chamber concert, 15th ult.; Madame Carreño's pianoforte recital, 16th ult.

At the Bermondsey Settlement on the 12th ult., Handel's 'Acis and Galatea' was, for once, performed in its entirety, all the usually-omitted ritornelli, second parts of airs, and da capos being restored. The choir of about fifty voices was very efficient, and sang the choruses with spirit. The solo parts were well rendered by Miss Estella Linden, Mr. F. W. Norcup, Mr. Sadleir Browne and Mr. Bertram Mills, well accompanied by a small string orchestra, with pianoforte (Mrs. J. E. Borland), and flute to the two numbers in which Handel introduced that instrument. Mr. J. E. Borland conducted.

The Stock Exchange Orchestral and Choral Society gave a Berlioz centenary concert at Queen's Hall on the 9th ult.

## Suburban Concerts.

The Dulwich Philharmonic Society, conducted by Mr. Arthur Fagge, gave an excellent performance at the Crystal Palace on the 12th ult. of Berlioz's 'Faust,' before a large and enthusiastic audience. The occasion was of more than ordinary importance, for it was the first interpretation of the new English version prepared by Mr. Paul England and recently published by Messrs. Novello. It may in truth be said that the very enjoyable English adaptation of the French libretto will certainly contribute to the longevity of the work—one that presents Berlioz at his best and indubitably shows his right to a prominent niche in the temple of fame. The performance was admirable, the choristers singing with great intelligence and the solos being effectively rendered by Miss Eunetta Truscott and Messrs. Herbert Grover, Haigh Jackson and Peter Dawson. Mr. Arthur Fagge conducted.

The first concert of the fourteenth season of the Richmond Philharmonic Society was successfully given on the 17th ult., before a large and appreciative audience, at the 'Star and Garter,' Richmond. Sullivan's 'Martyr of Antioch' occupied the first part of the programme, in which the soloists were Miss Winifred Parker, Miss Edith Lane, Mr. Frederick Norcup, and Mr. Stewart Gardner. The second part included Beethoven's 'Leonora' Overture (No. 3), and the first performance in England of the arrangement for chorus and orchestra of Grieg's 'Herbststurm.' The concert was ably conducted by Dr. C. E. Jolley, who had the efficient co-operation of a capital band and chorus.

The West Ham Choral Society, under the direction of Mr. W. Harding Bonner, gave a concert of gems from Handel's works on the 1st ult., the programme including an important selection from 'Judas Maccabaeus'; the other works drawn upon being 'Acis and Galatea,' 'Solomon,' 'L'Allegro,' 'Samson,' and the operas 'Serse' and 'Alcina.' The 'Occasional' Overture was played by the orchestra, which also accompanied the Organ Concerto, No. 4 in F, in which the solo part was undertaken by Mr. Henry Riding. The solo vocalists were Miss Alice Mottterway, Miss Grace Day-Winter, Mr. Gwilym Richards, and Mr. Arthur Walenn.

The Streatham Choral Society performed Coleridge-Taylor's 'Hiawatha' trilogy, under the direction of Mr. Stewart Macpherson, on the 16th ult. The solo parts were sung by Miss Beatrice Spencer, Mr. Alexander Webster, and Mr. Frederick Ranalow. The choir of the Society sang with great spirit and marked purity of tone, and the picturesque instrumentation was admirably rendered by a professional orchestra (led by Mr. W. A. Easton).

The East Ham Vocal and Orchestral Society gave a performance of Haydn's 'Creation' at its first concert of the season in the Town Hall on the 3rd ult. The choir sang excellently, and the orchestra was efficient. Miss Mabel Manson, Mr. H. Turnpenney, and Mr. Charles Knowles were responsible for the solo music, and Mr. F. W. Long, to whom the success of the performance was largely due, conducted with much care.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 14, 1903.

The Gesellschaft der Musikfreunde celebrated the hundredth anniversary of the birthday of Berlioz by a performance of his 'Faust.' It was also, in a sense, a personal remembrance of the French composer, for he himself conducted the work in this city forty years ago. The second concert of the Society was also in memory of a composer, Hugo Wolf, who died ten months ago in Vienna. In addition to his well-known choral works, 'Elfleinlied' and 'Der Feuerreiter,' 'Christnacht,' one of the composer's posthumous works, was performed, being a sacred cantata to words by Platen. If not an extended composition, it is an exacting one for orchestra and soloists.

The Philharmonic Society was content to honour the memory of Berlioz by a performance of the 'Carnaval Romain' Overture. A feature of one programme was new *entry'acte* music by Franz Schmidt. This young composer, himself a member of the Philharmonic orchestra, first attracted public attention last year by an excellent symphony. His new work is fresh and of rare beauty, and in the middle gipsy-like movement he gives the violins special opportunity of distinguishing themselves. The second of these concerts was conducted by Saffonoff, director of the Moscow Conservatoire, a propagandist as it seemed of Russian music. Glazounoff's C minor Symphony and Rimski-Korsakoff's Orchestral Fantasia 'Scherezade' interested the public. If these compositions do not exactly display genius, they are highly meritorious: the form is clear, and the subject-matter is attractive. Saffonoff is an admirable conductor.

The Concertverein repeated Bruckner's Ninth Symphony, and with marked success. Here in Vienna, where the composer spent almost his whole life, there are very many enthusiastic admirers of his works, and especially of all his symphonies; and in Ferdinand Löwe, Bruckner has an incomparable interpreter.

Many new chamber works have been recently produced by the Rosé Quartet—an Octet for Strings by Glière, pleasing, well-constructed, though somewhat superficial, a Quartet by Buonamici and a Trio by Arensky; and by the Prill Quartet, an engaging composition by Heubnier. The Trio party of the refined pianist, Moriz Violin, performed a Pianoforte Trio by Robert Fuchs, our excellent native composer, a beautiful work full of poetic charm. Professor Julius Klengel, of Leipzig, played a new Violoncello Suite of his own, achieving success both as creative and executive artist. The Chamber Music Society of the violinist Fitzner introduced a new Quintet for Pianoforte and Strings by D. F. Tovey, which though somewhat spun-out, is full of energy and pleasing effects.

The double-bass player Madensky, a youthful member of the Opera orchestra, is master of his instrument and a marvellous performer. He has published a pamphlet on solo double-bass playing.

MANDYCZEWSKI.

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## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Society gave at its second subscription concert, on November 27, a good performance of 'Hiawatha's Wedding Feast,' and 'Death of Minnehaha,' by Coleridge-Taylor, the soloists being Miss Perceval Allen and Messrs. Harold Wilde and Charles Tree.

The Belfast City Choral Society, a young and energetic organization, under the conductorship of Mr. W. H. Derrick Large, gave a concert on the 15th ult., at which Miss Bertha Latter and Messrs. Henry Franckiss and Meurig Jones took the solo parts in Mendelssohn's 'Walpurgis Night.'

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the Halford Concert of November 24, Mr. Fritz Kreisler made his second appearance in Birmingham, when his playing in Beethoven's Violin Concerto and Tartini's 'Il Trillo del Diavolo' (with accompaniment of strings and organ) evoked extraordinary enthusiasm. Rutland Boughton's symphonic poem 'A Summer Night' was given for the second time, and again won the emphatic approval of a critical audience. The composer, who was present, was honoured with a call and a hearty greeting. Other numbers were Mozart's Symphony in G minor, and Schubert's 'Fierabras' Overture, the latter new here. At the fourth concert, on the 8th ult., Mr. Dan Godfrey, from Bournemouth, conducted a fine performance of Tschaikovsky's Fifth Symphony and was accorded a hearty reception. Miss Kathleen Arnold was the soloist in Mozart's Pianoforte Concerto in D minor, her playing being graceful and refined. Elgar's Variations (Op. 36), finely played under Mr. Halford's direction, and Wagner's 'Tannhäuser' Overture, completed the programme.

On November 26, the Festival Choral Society gave a fine performance of Coleridge-Taylor's 'Song of Hiawatha' complete, with Madame Blauvelt, Mr. William Green, and Mr. Andrew Black as principals. Mr. C. W. Perkins was at the organ, and Dr. Sinclair conducted. The Town Hall was crowded.

The City Choral Society began its season on the 3rd ult. The programme comprised Gluck's 'Orfeo,'—a concert recital—Elgar's 'Coronation Ode,' and a Motet, 'Pange Lingua,' for eight voices, unaccompanied, by S. Royle Shore, a local amateur. In Gluck's opera the principals were Madame Clara Butt, Miss Lillie Wormald, and Miss Violet Myers. The first two were joined by Messrs. Harold Wilde and Fowler Burton in the Ode. The performances were good, but the finest choral singing was heard in the Motet, a very scholarly production. Mr. Fred. W. Beard conducted.

Miss Marie Hall gave a violin recital in the Town Hall in November. She had not played in Birmingham since she was a child of twelve. Her performances created a great impression. On the 2nd ult., Miss Margaret Holloway gave a concert in the Masonic Hall. She played Max Bruch's Violin Concerto in G minor, and other pieces, and proved herself a finished artist. Two evenings later Madame Nancy Stevenson gave a concert in the same room, introducing Miss Beatrice Erna, a young contralto of great promise, and Mr. Francis Macmillan, the violinist, an accomplished artist.

The last musical matinée at the Royal Society of Artists, on the 5th ult., was a brilliant wind-up of a successful season under Mr. Oscar Pollack's direction. The Saturday evening concerts deserving notice include a performance of 'Elijah' by the Choral Union, under Mr. Thomas Facer; the annual visit of the Glasgow Select Choir, on November 28; and the Midland Musical Society's concert on the 12th ult., when a capital rendering of Cowen's 'Sleeping Beauty' was given under Mr. A. J. Cotton's conductorship. On the 14th ult. the Amateur Orchestral Society gave a concert to the members of the Midland Institute. The programme consisted of Rubinstein's 'Ocean' Symphony, given in its completeness, and exceedingly well played under

Mr. Granville Bantock's conductorship. The terminal concert of the Institute School of Music took place on the 19th ult. The students' orchestra, conducted by Mr. Bantock, played Berlioz's overture 'King Lear,' and Haydn's Symphony in D (the 'Clock'); Mr. R. C. Raybould was the soloist in Rheinberger's Organ Concerto (Op. 137); Miss Beatrice MacCready sang one of the numbers from Elgar's 'Sea Pictures'; and Miss Kate Burley recited 'The Story of the Priest Philemon' (Corelli), to the improvised organ accompaniment of Mr. Raybould. The good work of the school was well exemplified.

## MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There were two concerts at Colston Hall on November 28, under the direction of Mr. George Riseley, the chief attraction being a performance by a large male-voice choir. Mendelssohn's chorus 'Ah! were I on yonder plain' and 'Festgesang' were admirably rendered, as well as the chorus in the finale of Dr. Elgar's 'Coronation Ode,' the soloist being Miss Jessie King, and Gounod's 'Nazareth,' soloist Mr. Robert Radford. Two days later a large audience assembled at an orchestral concert given in Colston Hall, also conducted by Mr. Riseley, with Mr. Henry Lewis as leader of the band, the overtures to the 'Meistersinger' and 'Tannhäuser' receiving a fine interpretation. Miss Adela Verne, besides playing the solo in Schumann's Concerto in A minor, contributed a pianoforte solo, a Fantasie by Liszt.

The North Bristol Choral Society, on the 5th ult., gave its first concert for the season in the Victoria Rooms, and there was a numerous attendance. The principal vocalists were Miss Winifred Wynne, Miss Emily C. Nash, Mr. C. Eynon Morgan (Gloucester Cathedral), and Mr. Arthur Trowbridge (Wells Cathedral). Band and chorus numbered 300, Mr. F. S. Gardner leading, and Mr. C. W. Stear being at the organ. Mr. J. F. Barnett's 'Ancient Mariner' was admirably rendered, and some of the numbers were received with much enthusiasm. Mr. James Bending (organist of St. Paul's Church) conducted with judgment.

On the 9th ult. the St. John's Choral Society gave in the church a performance of Cherubini's Requiem Mass in C minor, with orchestral accompaniment. There were 120 choristers and 40 instrumentalists, Mr. Harold Bernand being the leader. The choral singing, under the direction of Mr. A. E. Hill, organist of the church, was most impressive.

The second Clifton Chamber Concert for the season was given at the Victoria Rooms on the 10th ult. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Tschaikovsky's Quartet in F (Op. 22) and Brahms's Quartet in A (Op. 26) were effectively rendered. Mr. Herbert Parsons executed with ability a Theme and Variations (Glazounow), and Mr. Alexander played a Scherzo in A, the composition of Mr. R. O. Beachcroft (organist of St. Paul's Church, Clifton), and two Highland Dances by J. B. McEwen. The vocalist was Mr. Arthur Walenn.

On the 10th ult., the Philharmonic Society of Weston-super-Mare gave a rendering of 'Elijah' in the spacious new Pavilion, which enabled the oratorio to be presented on a larger scale than had before been attempted in the town. The choir numbered 220 voices, and there was a competent band, chiefly of Bristol players, with Mr. F. S. Gardner as leader. The soloists were Miss Euneta Truscott, Miss Mary Hiatt (of Flax Bourton, Somerset), Mr. Vivian Bennetts and Mr. Watkin Mills. A highly creditable performance was given under the direction of Mr. Edward Cook, of Bristol.

There was a performance of 'Elijah' by the Clevedon Philharmonic Society on the 16th ult. at the Public Hall. The oratorio was carefully given under the direction of Mr. Edward Cook, the soloists being Miss Edith Evans, Miss Mary Hiatt, Mr. Lewis Wensley, and Mr. Arthur Trowbridge.

## MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The Cambridge University Musical Society gave a performance of Dvorák's 'Stabat Mater' in Trinity Chapel on the 7th of December. The accompaniment unfortunately had to be limited to a string band, organ, and drums, considerations of cost prohibiting the employment of a complete orchestra. It might well be imagined that such a presentation of a modern score like Dvorák's would be very unsatisfactory, but the performance was nevertheless very impressive. The Trinity organ is of exceptionally beautiful quality, and it would be impossible to over-praise the skill with which it was handled by Dr. Naylor. The chorus maintained the improvement it has recently shown, much of which is ascribed to the fact that it has at last secured a room admirably adapted for rehearsals—the want of which has been grievously felt for many years. The soloists were Miss Fillunger, Miss Florence Christie, Mr. Louis Godfrey, and Mr. Foxton Ferguson. Dr. Alan Gray conducted.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Orpheus Choral Society gave its first concert for the season on November 24. Dr. Culwick conducted his admirable choir in a choice selection of glees, madrigals, &c., including 'Stay, Corydon' (Wilbye), 'In the merry springtime' (Ravenscroft), and 'Oh, memory' (Culwick). Miss McKisack, from Belfast, and Mr. Percy Whitehead, one of the prize-winners at the last Feis Ceoil, were the solo vocalists, and Mr. Archie Rosenthal played some pianoforte solos. On the 1st ult. Mr. Joseph Seymour's Dublin Glee Singers gave their first concert. Mr. J. C. Doyle, baritone, Herr Bast, violoncello, and Miss Annie Lord, pianist, were the soloists.

The Dublin Orchestral Society gave its second concert for the season on the 9th ult. Their Excellencies the Lord Lieutenant and the Countess of Dudley being present. Mr. Sigmund Béel played Mendelssohn's Violin Concerto magnificently, and also a Prelude and Fugue in G minor (Bach) for violin alone. The principal novelty of the programme was a Suite of five 'Irish' dances by the conductor of the Society, Signor Esposito. These proved to be very effective arrangements of old Irish dance tunes, something after the manner of Brahms's Hungarian dances. Weber's 'Oberon' Overture, Wagner's 'Lohengrin' Prelude, and Smetana's 'Die verkaufte Braut' Overture completed the programme. The support of the public at the first two concerts of the season has been most encouraging, and augurs well for the future of this admirable Society.

On the 16th ult. the Royal Irish Academy of Music was honoured by a visit from Their Excellencies the Lord Lieutenant and the Countess of Dudley. They received an address from the Governors, and a short programme of music was performed by some of the pupils.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Messrs. Paterson and Sons' series of Orchestral Concerts has opened with a brilliancy which seems even to exceed that of former years. The orchestra is better than ever. Little wonder that Dr. Richard Strauss, on his recent visit to us, indulged in panegyric when speaking and writing of the band and Dr. Cowen. At the first concert the symphony was the 'Eroica,' and Signor Busoni gave a superb rendering of Henselt's Pianoforte Concerto in F minor. A delightful little novelty was Dr. Cowen's 'Réverie' for orchestra. The second concert brought Richard Strauss, with his Symphonic Poems 'Aus Italien' and 'Till Eulenspiegel.' Thanks to the elaborate care with which the works had been previously rehearsed, the performance was striking and brilliant in the extreme. So also was that at the third concert, when the chief items were Schumann's

First Symphony and the 'Carnaval Romain' Overture of Berlioz. Herr Fritz Kreisler played in magnificent style the G minor Violin Concerto of Max Bruch and a Fantasia of Paganini.

The first concert of the Amateur Orchestral Society showed that Mr. Collinson has brought his forces to a still greater degree of excellence than before, and that their resources of technique and expression are greatly increased. The programme was an extremely interesting one, and reached its climax in a fine rendering of the Eighth Symphony of Beethoven. The vocalist was Mr. Scott-Macpherson. By-the-way, in mentioning the forthcoming performance by this Society of the Choral Fantasia of Beethoven we, by a very regrettable slip of the pen, gave the name of Mr. Della Torre as the soloist instead of that of Mr. Alfred Hollins.

A Concert of Wind-Instrument Chamber Music' formed the scheme of the historical concert given at the University Music Class Room on the 16th ult. under the auspices of Professor Niecks. When it is said that the performers were the members of the Queen's Hall (London) Wind Instrument Quintet, the excellence of the interpretations may be assumed.

The lamented death of Mr. Roy Paterson is referred to on p. 31.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union's season opened on November 24 with a magnificent performance of Elgar's 'Dream of Gerontius' by the Choral Union and Scottish Orchestra. Seldom has any choral novelty aroused such genuine interest and enthusiasm, and the initial performance of Elgar's noble work in Glasgow attracted one of the largest and most keenly appreciative audiences ever seen in St. Andrew's Hall. Nothing but praise can be bestowed upon the chorus and semi-chorus (an admirably chosen body) for their excellent singing. Mr. Joseph Bradley, the conductor, must be congratulated on securing one of the best performances yet given of this work. The soloists, Miss Muriel Foster and Messrs. John Coates and Walter Harvey, the last-named being a rising local baritone, left nothing to be desired.

The second classical concert, on the 1st ult., was notable chiefly for Signor Busoni's refined and musically reading of the solo part in Henselt's Pianoforte Concerto in F minor, and Dr. Cowen's first-rate handling of the 'Eroica' Symphony. Two novelties—Wagner's 'Die Feen' Overture and Cowen's 'Réverie' for orchestra (most sympathetically played)—lent additional interest to the programme. An enormous audience assembled to welcome Dr. Richard Strauss, who occupied the conductor's desk at the third Classical Concert on the 8th ult. Two of the composer-conductor's works were included in the programme—viz., his Symphonic fantasia 'Aus Italien' (first performance here) and the humoresque 'Till Eulenspiegel.' In these, and in Beethoven's overture 'Leonora No. 3,' the band played magnificently.

The Glasgow Glee and Catch Club, which has this season been strengthened and improved by the addition of some fresh voices, made a successful appearance on November 30. A well-arranged selection of glees and part-songs was submitted, but the Club's best effort was in Mr. William Wallace's clever setting of Professor Aytoun's humorous ballad 'The Massacre of The Macpherson.' Reversing the usual order, Mr. Wallace's music is a kind of commentary on the words, and for this purpose he makes use of several well-known Scottish melodies in addition to some familiar excerpts from Wagner. The Club sang with great gusto and full appreciation of the humour of the piece, and the ballad was evidently much enjoyed by the audience. Mr. George Taggart conducted, and Mr. A. M. Henderson lent valuable aid with the accompaniments.

The Glasgow Amateur Orchestral Society, ably conducted by Mr. W. T. Hoeck, gave a most meritorious performance on the 10th ult. Beethoven's Symphony in D, Berlioz's 'King Lear' Overture, and Vieuxtemps' Violin Concerto No. 4 in D minor were the leading items on the

programme. The Symphony was played with much intelligence, and the technical difficulties of the Overture were overcome with ease. Miss Edie Reynolds made an excellent appearance as solo violinist, and Miss Retta McAllister, a young local artist, sang some songs with much acceptance.

On the 11th ult. the Clydebank Choral Union, under Mr. W. J. Clapperton's direction, gave a very creditable rendering of Elgar's stirring ballad 'The Banner of St. George' and Mendelssohn's 'Hear my prayer,' Miss Perceval Allen taking the solo part in both works. Mr. R. Hetherington accompanied efficiently. The Glasgow Glee and Madrigal Society, whose first performance last season made such a good impression, gave a concert of exceptional interest on the 14th ult. The programme was arranged historically, and included madrigals, glees, and part-songs, beginning with the compositions of Di Lassus and ending with those of Elgar. The singing gave evidence of careful and well-directed practice, and the most successful items on the programme were Purcell's 'In these delightful, pleasant groves' and Webbe's 'When winds breathe soft.' Mr. B. W. Hartley conducted the performance with skill.

The performance of Haydn's 'Creation' by the Dumbarton Choral Union, on the 16th ult., reflected great credit on the conductor, Mr. E. C. Owston, through whose exertions local interest in choral music is being carefully fostered. The choir, a well-balanced body with particularly full-toned alto and tenor sections, sang the choruses with great vigour and good attack, and the accompaniments were effectively played by a small orchestra strengthened with pianoforte and harmonium. An excellent trio—Miss Jenny Taggart and Messrs. H. Turnpenny and Robert Burnett—gave the solo music.

#### MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society gave its first concert for the season in the Shire Hall on the 1st ult., when Coleridge-Taylor's 'Hiawatha' trilogy was given in its entirety. The choral singing was throughout excellent, and the soloists (Madame Emily Squire, Mr. Henry Beaumont, and Mr. Dalton Baker) acquitted themselves well. Mr. W. H. Reed led an efficient band, and Mr. A. H. Brewer conducted.

A word of encouragement is due to Mr. F. Dawes, the bandmaster of the Gloucester Civic Band, for the capital concert arranged and given in the Gloucester Shire Hall on December 8. The band played a number of selections very acceptably, and was assisted by Miss May Mukle (violoncello soloist), Miss Margaret Hicks Beach (soprano), and Mr. W. J. Ineson (Hereford Cathedral).

Stroud has now a vigorous and flourishing Choral Society under Mr. J. Edis Tidnam's skilful guidance. The concert given on the 10th ult. was the most successful in the Society's history. The works performed were Parry's 'Voces Clamantium' (conducted by the composer), and the first part of the 'Hiawatha' music. Madame Emily Squire, Mr. Harold White, and Mr. F. Lightowler were the soloists. Sir Hubert Parry, speaking in the interval, congratulated Mr. Tidnam and his singers on the success of their efforts.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Dr. Richter appeared to direct the concert of the Orchestral Society which was given *In Memoriam* Alfred Rodewald on the 5th ult., and under his care the orchestra entered fully into the pathos and significance of the occasion. The scheme included Mozart's 'Masonic Dirge,' Brahms's Rhapsody founded upon Goethe's 'Harzreise im Winter,' the Prelude to 'Parsifal,' the Prelude and 'Angel's Farewell' from 'The Dream of Gerontius,' Strauss's tone-poem 'Death and Transfiguration,' and Beethoven's 'Eroica' Symphony. In

sympathy, members of the Philharmonic Society came forward to render the chorus portion of the Brahms work, whilst Miss Muriel Foster sang the solo in that, and also the 'Angel's Farewell' with rare power and vocal introspectiveness.

The first 'Gentlemen's Concert' of the same Society was given in the Gymnasium on the 12th ult., when Mr. Alfred Ross was at the first desk, and Mr. V. V. Akeroyd conducted. The programme included Schubert's C major Symphony, an Adagio by Bargiel for Violoncello (played by Mr. E. Hutton) and Orchestra, Max Bruch's Violin Concerto, the solo part being very well rendered by Mr. J. S. Bride, and the 'Midsummer Night's Dream' Overture.

Two concerts of the Liverpool Philharmonic Society have occurred since my last letter, that on November 24 being characterized by a singularly fine rendering of the solo part of Liszt's Pianoforte Concerto in A by M. Busoni. The Prelude to the first act of Richard Strauss's 'Gundrun,' that to Elgar's cantata 'Lux Christi,' and Beethoven's Symphony in D were included in Dr. Cowen's programme, and Madame Blauvelt was the vocalist.

The concert on the 8th ult. brought with it Mr. Fritz Kreisler, who also played Bruch's G minor Concerto. The vocalists were Miss Louise Dale and Mr. Hamilton Earle, and the orchestra revelled in Haydn's Symphony in C, 'L'ours.'

The Post Office Choral Society gave a performance of Dvorák's 'Spectre's Bride' at the Philharmonic Hall on the 10th ult., when the vocalists were Miss Gillespie, Mr. Percy Bates and Mr. Charles Tree. Mr. Percival H. Ingram, owing to illness, was unable to be in his usual place, and the concert was directed by Mr. G. Edwin Coller.

The thirty-fifth season of the Waterloo Choral Society was inaugurated, when the programme included Mendelssohn's 'Come, let us sing,' Bach's 'God's time is the best,' and scenes from 'Odysseus' (Max Bruch). The principals were Miss Gregory Jones, Mr. A. James, and Mr. J. Barrell, whilst the chorus was conducted by Mr. J. W. Appleyard.

#### MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the seventh Hallé concert, which took place on the 3rd ult., M. Busoni played like a consummate master in the F major Pianoforte Concerto by Saint-Saëns and in Liszt's 'Totentanz,' and the Orchestra gave a monumental reading of Brahms's First Symphony. At the eighth concert, Berlioz's 'Faust' — a safe draw in Manchester — was given, the Choir singing with something less than its usual finish. The soloists were Miss Jaxon, Mr. William Green, and Mr. Andrew Black. The orchestra was grand.

At the third gentlemen's concert on November 30 Miss Dorothy Bridson had fair success as violin soloist, playing Saint-Saëns's third Concerto and the Wilhelmj transcription of the 'Preislied,' the small orchestra under Dr. Richter playing delightfully in selections from Goetz, Weber, Mozart, and Bizet. At the fourth concert of the series Mr. Frederic Lamond played Schumann's 'Caraval' and pieces by Chopin, Liszt, and Rubinstein, showing every pianistic quality except elegance, and Miss Nora Meredith sang very sweetly in the air from 'Figaro' and light lyrical pieces.

M. Busoni introduced the great Quintet by César Franck at the second Brodsky concert on the 2nd ult., playing with consummate art, and String Quintets by Brahms and Mozart were admirably rendered. At the second Schiller concert on the 10th ult. the Blackpool Glee and Madrigal Society gave groups of Italian madrigals and part-songs by Brahms and modern British composers (Percy Pitt, Stanford and Elgar), singing with quite exceptionally good intonation and in other respects with exquisite sensitiveness and finish. Instrumental music was given by Mr. Fuchs (violoncello) and Miss Ada Wright (pianoforte). Mr. Max gave the first of his two

annual concerts on the 23rd ult., playing Schubert's B flat Trio and Sonatas by Dvorák and Thuille—the latter a work for violoncello and pianoforte of some interest by a little-known Munich composer—and introducing some fairly good original songs.

The Manchester Vocal Society performed Bach's Church cantata 'A stronghold sure,' at its concert on the 9th ult.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Extraordinary interest was manifested prior to, and a profound impression created by, the performance of Dr. Elgar's 'Dream of Gerontius' on the 9th ult. by the Newcastle and Gateshead Choral Union, and the Hallé Orchestra, under the skilful conductorship of Mr. J. M. Preston. The choral singing was exceptionally fine, the difficulties being surmounted with apparent ease, flawless accuracy of pitch being maintained throughout the trying unaccompanied passages. The soloists, Miss Muriel Foster, Mr. William Green, and Mr. Ffrangcon-Davies also deserve great praise. A welcome rumour is afloat regarding a probable repetition next season.

The Newcastle Amateur Vocal Society, conducted by Mr. J. E. Jeffries, organist of the Cathedral, has given Dr. Prout's 'Hereward the Wake'; the Philharmonic Society (Mr. Geo. Dodds) has performed Gounod's 'Faust'; and the Postal Telegraph Choral Society (Mr. T. Hutchinson) Gaul's 'Joan of Arc.'

At the concert of the Auckland Musical Society, under the conductorship of Mr. N. Kilburn, Stanford's 'Revenge' and Jensen's 'Feast of Adonis' were sung, and Mr. Louis Pecsai played Beethoven's Violin Concerto. The 'Creation' has been performed by the Middlesbrough Musical Union, also under the direction of Mr. Kilburn, by the Gateshead Vocal Society (Mr. N. Laycock), and at North Shields, conducted by Mr. H. Y. Dodds. The South Shields Choral Society, under Mr. M. Fairs, gave on the 16th ult. Mendelssohn's 'Hymn of Praise' and Dr. Elgar's 'Coronation Ode,' the latter for the first time in the district.

A highly interesting lecture was delivered by Mr. W. H. Hadow in the theatre of the Literary and Philosophical Society on the 14th ult., the theme of his discourse being Beethoven's Sonata in D (Op. 28).

#### MUSIC IN NORWICH.

(FROM OUR OWN CORRESPONDENT.)

The two principal events of last month were the concert given in connection with the Norfolk and Norwich Musical Festival on the 3rd ult., and that given by the Norwich Philharmonic Society on the 17th ult. At the Festival Concert held in St. Andrew's Hall the programme was exclusively selected from the works of Handel, the greater part of 'Acis and Galatea' being given, with the addition of the overture to 'Saul,' and selections from 'Judas Maccabaeus,' 'Jephtha,' and 'Samson.' Three songs not often heard in a concert room were included in the programme—'Le profonde' ('Ottone'), 'Lascia, amor' ('Orlando'), both sung by Mr. Watkin Mills with great effect, and the recitative and air, 'Convey me to some peaceful shore,' from 'Alexander Balus,' given by Miss Helen Jaxon, while Mr. Harper Kearton sang the familiar recitative and air from 'Jephtha.' Mr. G. H. Betjemann was leader of the orchestra, and the band consisted of local players reinforced by a London contingent.

The programme was enriched with some valuable analytical notes of historical interest, written by Dr. A. H. Mann, the conductor. The additional accompaniments added to some of Handel's works by later composers were not used, the works being performed in the original Handelian form. The choir sang with good attack, great precision and power, and due attention to light and shade, and showed that it had benefitted by the careful training received at the hands of Dr. Mann.

At the concert given by the Norwich Philharmonic Society on the 17th ult., the Norwich Choral Society—under their conductor, Dr. Bates—introduced several madrigals and part-songs, which were sung in a finished style. The instrumental part of the concert was supplied by a trio consisting of Miss Gertrude Peppercorn (pianoforte), Mr. Dettmar-Dressel (violin), and Mr. Bertie Withers (violincello), who performed two Trios, the 'Op. 21 in D' of Dvorák, and the 'Op. 3 in C minor' of Beethoven. Miss Gertrude Peppercorn contributed two pianoforte solos by Chopin,—Etude in A flat and Fantasia (Op. 49)—while Mr. Plunket Greene, the solo vocalist of the evening, delighted his hearers with two groups of songs of varied character.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sacred Harmonic Society opened its season on November 26 with a very fine performance of Sullivan's 'Golden Legend.' The solos were well rendered by Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. John Coates, Mr. William Downing, and Mr. Frederic Austin. Under Mr. Allen Gill's guidance the work was carefully performed, but the chorus work showed to especial advantage and reflected great credit on his training and on the singers themselves.

On the 10th ult. the Orchestral Concerts given under the auspices of the Sacred Harmonic Society began their sixth season, and devoted a large portion of their programme to Berlioz as doubtless they will to Glinka next season. The difficulties of the 'Carnaval Romain' Overture were boldly attacked, but the G minor Symphony of Mozart was more suited to their capacity, and was really well executed. Mr. Lyell Taylor played the solo part in Mendelssohn's Violin Concerto with great taste. The orchestra, of whom a large percentage are amateurs, reflected great credit on Mr. Allen Gill, who conducted throughout. The programme concluded with a careful performance of Tchaikovsky's '1812' Overture. The vocalist was Mr. Robert Radford, who received a warm welcome to his native city, his rendering of Handel's 'Revenge, Timotheus cries,' and Wallace's 'Rebel' and 'Son of mine' being excellent specimens of vocal art.

The West Bridgford Choral Society gave a good account of itself on the 11th ult., when Elgar's 'The Banner of St. George' was performed. The soloists were Miss L. Gillespie and Mr. Robert Radford, who rendered good service, and band and chorus were ably conducted by Mr. Liddon.

At Derby, Mr. Harold Henry's Orchestral Society opened its twelfth season with a programme containing Mozart's G minor Symphony, Massenet's Suite 'Scènes Alsaciennes' and Weber's 'Euryanthe' Overture. A Valse Caprice by Mr. Henry was enthusiastically received, and as solo violinist he played a 'Meditation' of his own composing. The vocalist, Miss Dora Beck, rendered her items with grace and feeling, and Mr. Sadler conducted with his usual care and skill.

It was a bold stroke on the part of the Leicester New Musical Society to introduce Dr. Crotch's 'Palestine' on the 17th ult., but from all accounts the act was justified by the results. The band and chorus fulfilled the demands made on them in a manner which gave great satisfaction to an interested audience. Great credit is due to the conductor, Mr. Hancock, for the able manner in which he guided his forces through a by no means easy work. The solos were well executed by Madame Norledge, Miss Edith Coltman, Mr. Ben Johnson and Mr. Charles Knowles.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

There has been a large amount of music here this term of various kinds. Following our usual custom we briefly chronicle the best and most noteworthy events.

The first concert of importance took place in the Town Hall on November 3, under the auspices of the Musical Club, when Dr. Frederic H. Cowen and the London

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Philharmonic Orchestra gave us a delightful concert, the principal items being Beethoven's Symphony in F (No. 8), Wagner's 'Siegfried Idyll,' and Schumann's Overture 'Genoveva.'

On November 18 our genial Professor of Music, Sir Hubert Parry, gave an admirable lecture in the Sheldonian on 'Realistic Suggestion and Programme,' the illustrations to which were excellently given by two young ladies from the Royal College of Music.

Under the auspices of the Musical Club, Mr. Henry J. Wood and the Queen's Hall Wind Quintet gave a capital concert in the Town Hall, on November 26, the first item being Mozart's Quintet for Pianoforte, Oboe, Clarinet, Horn, and Bassoon, in E flat (Köchel, No. 452). The performance under Mr. Wood was thoroughly artistic. Bach's rarely-heard Sonata for Flute and Pianoforte, in E flat major, was also included in the scheme, Mr. Fransella doing full justice to the solo part. The two other concerted pieces were Concertstück for Wind Quintet (Op. 41), by Rietz, and Gavotte and Tarantella by Fuhrmeister, works new to Oxford, but admirable in their way. We must by no means omit to mention that Mrs. Henry J. Wood sang several songs very charmingly.

On the 9th ult., in the Town Hall, the Cowley Vocal Society, under the conductorship of Mr. Wilsdon, gave a capital concert consisting of Coleridge-Taylor's 'Hiawatha' in its entirety. The Society was assisted by the Oxford Gleemen, and their united efforts secured a very efficient chorus, well on their mettle—though the voices were not metallic—from first to last, producing results which were at times superb. The soloists were Miss Venning, Mr. Seth Hughes, and Mr. Garcia.

About a year ago, in these columns, I strenuously advocated the gradual combination of the musical forces of Oxford, which are still suffering too much from isolation to succeed either artistically or financially, and I am indeed glad to see another step taken in the direction of this 'union of hearts.' May the Cowley Society go on its way prospering, and may the Gleemen continue to assist them.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Choral Union, an old-established organization, has been undergoing developments during the autumn and has now come forward rejuvenated and largely augmented, with a new conductor, Mr. J. Duffell, *vice* Mr. S. Suckley resigned. A concert was given in the Albert Hall on November 26 (too late for notice in my last letter), and in spite of a disappointing financial loss, the musical results were such as to encourage the Society to persevere in its course. Sterndale Bennett's 'Woman of Samaria' and Parry's 'Blest pair of Sirens' were performed. The singing of the chorus was excellent in both works, and in the choral ending to Handel's fourth Organ Concerto—the solo part of which was admirably played by Mr. J. W. Phillips—the choir further distinguished itself. A capable local orchestra played Coleridge-Taylor's Ballade in A minor (Op. 33) with commendable finish. The soloists were Miss Eva Rich, Miss Edith Woodall, Mr. W. Slack and Mr. A. Revill Slater. Mr. C. M. Hawcroft led the band.

A concert of outstanding interest was that given by the Brincliffe Musical Society (Orchestral) in the Albert Hall on the 14th ult. Dvorák's 'New World' Symphony and Dr. Cowen's Hereford novelty 'An Indian Rhapsody' were the chief works performed by this well-conducted and talented body of amateurs. There is locally so marked a disinclination to take up new festival works that this exception is mentioned with particular pleasure. Mr. J. H. Parkes directed the concert.

A new suburban choral society, the Heeley Musical Union, has been formed, and took the field 120 strong on the 14th ult. with Dr. Coward's 'Story of Bethany.' Some encouraging choral results were obtained by the director, Mr. M. Tomlinson. Another body, hailing from the same suburb, the Heeley Wesleyan Society, gave a

very creditable rendering of Gade's 'Psyche' on the 3rd ult., under Mr. R. M. Bullmore, and the same composer was drawn upon by the St. Peter's (Abbeydale) Choral Society which, on the 10th ult., performed 'The Crusaders,' under the direction of Mr. William Gadsby.

The enterprising choral society at Norton Lees gave a successful concert on the 7th ult., performing Smart's 'Bride of Dunkerron.' Mr. H. Reynolds conducted. At Hickleton Main, where Mr. G. M. Coates is doing capital work with the choral society recently established there, 'Acis and Galatea' was performed on the 3rd ult.

The Barnsley St. Cecilia Society's performance of 'Acis and Galatea,' under Dr. Coward, on the 17th ult., again produced some excellent chorus-singing.

The Sheffield Amateur Musical Society gave a concert in the Albert Hall on the 21st ult. Dvorák's 'Stabat Mater' and Spohr's 'God, Thou art great' were the choral items. Under Mr. Schöllhammer's direction the amateurs displayed their distinguishing features of refined tone and tasteful musicianship, and indicated a further advance in their art. The soloists were Miss Perceval Allen, Miss Maud Santley, Mr. Henry Breamley and Mr. Joseph Lycett.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though during the past month there have been a good many concerts at Leeds, there has been little of general interest. Quite the most noteworthy event was the appearance, on the 5th ult., at one of the Municipal Orchestra's concerts, organized by Mr. Fricker, of Mr. Josef Holbrooke, who conducted his exceedingly clever orchestral variations on 'Three Blind Mice.' Their difficulty is considerable, and to this, and their novelty, may be ascribed some want of clearness in the performance. In point of construction, the composer has not quite overcome the difficulty of avoiding monotony that is inevitable in writing a series of variations on a short and not very distinguished theme. Of its suggestiveness, however, he has fully availed himself, and his devices in counterpoint and colouring, and in the introduction of snatches of other tunes, show remarkable skill. In Mozart's G minor Symphony, the 'Casse Noisette' Suite, and other things, the orchestra, under Mr. Fricker, showed its efficiency and really good quality, and all musicians in the town are hoping that this really artistic venture may meet with the success it deserves. The local orchestra, which Mr. Edgar Haddock conducts, has also done much to popularize orchestral music, and on the 19th ult. it gave a concert at nominal prices, when the programme, following a precedent set just a year ago, was devoted to Handel and Wagner, a singular contrast, and indeed so striking a one that comparisons were happily impossible.

There have been two choral concerts of interest. On the 9th ult. the Leeds Choral Union gave Gluck's 'Orpheus' with excellent effect, Miss Giulia Ravagli singing her famous part, as she has done with this Society on two previous occasions, at Leeds and in London. Elgar's 'Bavarian Highlands' Suite was the other work performed, under the conductorship of Mr. Alfred Benton. The enterprising suburban society which Mr. H. P. Richardson conducts at Headingley, gave a programme of anything but hackneyed character on the 14th ult. Neither Bach's cantata, 'Bide with us,' Beethoven's 'Mount of Olives,' nor Mackenzie's 'Bride,' has been heard much in the West Riding of late, and all deserved revival. With efficient principals—among whom the tenor, Mr. Breamley, deserves special mention for his artistic singing—and a small but well-selected orchestra of local musicians, a series of really adequate and highly interesting performances were given, and one only wishes the example may be followed.

The Leeds Musical Union gave an exceptionally interesting programme of male-voice music on the 7th ult. Palestrina's Mass 'Aeterna Christi munera' headed a list of pieces which meandered gently through the centuries till it ended with Sullivan's 'The long day closes,' a

'Crucifixus' by Caldara being one of the least familiar things included. Mr. Noel Bell's pianoforte solos from Bach, Scarlatti and Grieg were in excellent keeping with the rest of the concert, and were very artistically played, while the songs were also of a better type than usual. Mr. Bernard Johnson, the conductor, may certainly be congratulated on the effect of his influence on the Society's policy.

## BRADFORD.

'Elijah' was given at one of the Bradford Subscription Concerts on the 11th ult., with a really brilliant performance under Dr. Cowen, with the help of Miss Agnes Nicholls, Miss Muriel Foster, Messrs. William Green, and Ffrangcon-Davies as principals, the chorus of the Bradford Festival Choral Society, and the Halle Orchestra. Mr. Ffrangcon-Davies's dignified and impressive reading of the part of *Elijah* was, of course, an outstanding feature, but the ensemble was also of high merit. On the 15th ult., the Old Choral Society, under Mr. J. W. Fitton, and on the 18th ult., the Festival Choral Society, under Dr. Cowen, gave their usual Christmas 'Messiah' performances.

The Bradford Permanent Orchestra has given two concerts since I last wrote. On November 21, part-songs by most of the male-voice choirs in the neighbourhood gave variety to the programme, and produced a fine ensemble under Mr. Henry Coates's direction. The orchestral part of the programme was conducted on this occasion by the leader, Mr. Whitby Norton, one of a large family of West Riding musicians well-known as orchestral players. His brother, Mr. Haydn Norton, the oboe player, and one of the ablest artists in the North of England, died suddenly and prematurely before the Society's next concert on the 12th ult., when a graceful tribute to his memory was afforded by the 'In Memoriam' Overture being played at the head of the programme. Mr. Allen Gill, who resumed his post as conductor, directed the performances, which included Bach's A minor Violin Concerto, played with musicianly feeling by an amateur, Miss Ethel Leigh, daughter of the Society's president. A remarkably able pianist, Miss Margaretha Klepper, whose training has been entirely local, made her first public appearance on November 23, when she gave a recital that showed a great range of style, highly-finished technique, and an unfailing memory, together with a genuine artistic temperament.

## OTHER YORKSHIRE TOWNS.

On November 24, Mr. Coleridge-Taylor's visit to Keighley, to conduct his 'Hiawatha' trilogy, made something like a sensation. He so stirred the feelings of the chorus of the Musical Union by his music and his spirited conducting at the rehearsal, that they promptly subscribed towards the cost of a presentation baton, which was given him before the performance. He certainly roused the singers to a greater display of animation and vigour than they have been in the habit of showing, while Madame Sobrino, Mr. William Green, and Mr. Herbert Brown assisted in a very good all-round performance. The Keighley Orchestral Society, of which Mr. Summerscales is the conductor, gave a creditable performance on the 9th ult. of Beethoven's 'Pastoral' Symphony, among other less important things, and Mr. W. H. Squire contributed violoncello solos. 'St. Paul' was given at Pudsey on November 30, under Mr. H. Pickard's direction, and 'Jephtha' was the subject of the Batley Society's concert on the 1st ult., Mr. J. Fearnley being the conductor. The Dewsbury Choral Society broke in upon established custom by giving at its concert on the 8th ult. chamber music, the work of the chorus being confined to Franz's Psalm cxvii. and Brahms's 'Liebeslieder' under Mr. Fricker's direction. The former work was admirably sung, but the choir proved too unwieldy for the more delicate effect of the latter, which is much the best when the vocal accompaniment is confined to a solo quartet.

The organist of Ripon Cathedral, Mr. C. H. Moody, is infusing the enthusiasm of youth into his work, and is magnifying his office in the most exemplary fashion by instituting special services at which oratorio music is given. On the 10th ult. Brahms's 'German Requiem'

was, as appropriate to the Advent Season, thus given. The organ (Mr. W. L. Luttmann), with pianoforte and drums judiciously used to give variety of colour, supplied the place of an orchestra, and a local chorus sang with a steadiness and confidence showing the result of careful preparation. Miss Margaret Grime sang the soprano solo most artistically, and Mr. Bayley undertook the baritone part.

Equally energetic is the York organist, Mr. T. Tertius Noble, whose creation the York Symphony Orchestra may truly be styled. Its prowess was shown on November 23, when Mr. Edward German conducted a number of his compositions, the chief being his symphonic poem 'Hamlet,' which was most creditably played. On the 15th ult. the York Musical Society, of which Mr. Noble is also the conductor, gave C. H. Lloyd's 'Hero and Leander' and Parry's 'Blest Pair of Sirens,' the chorus singing with much spirit. The principals were Miss Dow and Mr. Nitschke.

At a very enjoyable concert given by the Hull Philharmonic Society on the 4th ult., under Mr. Hudson, the orchestra gave a good performance of Beethoven's Eighth Symphony, and the artistic singing of a local vocalist, Miss Dorothy Wiley, contributed to the interest of the proceedings. At Scarborough Messrs. Cass and Owen Williams have been continuing their excellent chamber concerts, Arensky's Pianoforte Quintet in D (Op. 51) being the feature of the concert on the 14th ult. Mrs. Burrell's Subscription concerts at Malton also deserve mention. On the 12th ult. she had the assistance of Miss Agnes Nicholls in a most enjoyable programme.

## Miscellaneous.

A very enjoyable concert was given at the Drill Hall, Eton College, on November 28, by the Eton College Chapel Choir, under the experienced conductorship of Dr. C. H. Lloyd, with Mr. A. E. Baker as accompanist. Miss Maud F. Riseley tastefully played some violin pieces, various solos were well sung by members of the choir, and a good selection of madrigals and glees received an excellent interpretation, while the singing of a three-part song, 'St. Dunstan's Bells' (Macfarren), did credit to the choristers. A feature of special interest was the presence and co-operation of two composers, Mr. S. H. Nicholson and Mr. John E. West. Mr. Nicholson conducted his madrigal 'Philida flouts me,' and Mr. West discharged a similar duty towards his 'Woodmen, shepherds, come away,' a well-written madrigal in the old style. Mr. West also accompanied his cheery song 'Cheerily O!' cheerily sung by Mr. James W. Dempster, who was heartily cheered.

Mr. Manners announces his intention of giving performances of English Opera at Drury Lane Theatre for a period of three months this year—from the middle of May to the middle of August.

'British Folk-song' is the title of a course of three lectures which Mr. J. A. Fuller Maitland is announced to deliver at the Royal Institution on Saturdays the 16th, 23rd, and 30th inst. at 3 p.m.

A valuable course of lectures on Choir Training has recently been delivered at Trinity College, London, by Mr. F. A. W. Docker, organist and choirmaster of St. Andrew's Church, Wells Street.

Sir Frederick Bridge has accepted the Presidency of the Cheltenham Festival Society (Conductor, Mr. J. A. Matthews) in succession to the late Sir Herbert Oakeley.

Mr. Tom Wotton read an interesting paper on Hector Berlioz before the members of The Musical Association on the 8th ult. at the Royal College of Organists.

Mr. Fred. Haines has been appointed Bandmaster of the 1st Life Guards.

## Foreign Notes.

### ALTENBURG.

Johann Adolf Hasse was one of the most prolific and, we may add, popular composers of the 18th century. 'The youngster,' he said of Mozart, when at Milan in 1771, 'will throw us all into the shade,' and he proved no false prophet. Hasse is now almost forgotten. However, at the Court Theatre of this city an interesting concert was given last month, at which was performed some of that composer's instrumental music: marches from 'Artaserse' and 'Cleofide'; the Overture, Ballet music, and a Gavotte from 'Piramo and Tisbe'; and a Peasants' Dance from 'Numa.'

### BAYREUTH.

The name of this town is of course specially associated with Wagner, and the performances of his music-dramas at his theatre on the hill. There is, however, a musical society under the direction of Professor Kniess which has just given its two-hundredth, or jubilee concert. Beethoven, Liszt, Wagner, and Siegfried Wagner were the four composers represented: the first by his Seventh Symphony, the second by his Pianoforte Concerto in A, the third by his 'Tannhäuser' Overture, and the fourth by a vocal excerpt from 'Herzog Wildfang,' given under the composer's own direction.

### BERLIN.

The fifth Symphony Concert was devoted to the memory of Berlioz, the programme including the Fantastic Symphony, magnificently performed under the direction of Weingartner, the 'Rob Roy' Overture, the dramatic scena 'Cléopâtre,' recently heard in London, and the Marche from 'Les Troyens.' It is curious that the programmes of the three Berlioz concerts given in London did not contain a single excerpt from the last-named work, and all the more so considering that Berlioz arranged it for concert performance.

### GENEVA.

Dr. Richter once prophesied a future for Mozart, and at Paris last month his 'Die Entführung aus dem Serail' was revived, and special performances of 'Don Juan' in its original form were given: also a cycle of the master's symphonies formed a prominent feature of the Chevillard concerts. Whether there will ever be a Haydn revival is doubtful. Anyhow, it is interesting to note that the programme of the first subscription concert here was devoted to the genial 'Papa' composer. It included an Overture in D, the military Symphony, the Violoncello Concerto, an air from the opera 'Orphée et Eurydice,' and various songs.

### MOSCOW.

Two new operas have recently been produced at the Imperial Theatre of this city. One, entitled 'Alecō,' is by Rachmaninoff—whose Prelude in C sharp minor has made his name so well known abroad; the other, 'Dobrynya Nikitisch,' by Gretchaninoff. Both works seem to have been favourably received.

### MUNICH.

Hugo Wolf's opera 'Der Corregidor,' originally produced at Mannheim in 1896, was performed for the first time at Munich on November 4. The libretto, founded on a novel by Alarcon, and written by Rosa Mayreder-Obermaier, has been found fault with, and it is known that the composer himself was far from satisfied with it. Of the music Dr. Theodor Kroyer, in the *Signale*, says: 'In spite of all imperfections there is life, humour, intellect, and heart in it.' The opera was given under the direction of the Court Capellmeister Röhr, who conducted the work at Mannheim.

### PARIS.

M. Vincent d'Indy is one of the most esteemed French composers of the present day. In 1897 his opera 'Fervaal' was produced at the Monnaie, Brussels, and its merits fully recognized. A second opera was produced at the same theatre last February: it is entitled 'L'Etranger,' and, as has been the case with more than one French opera, only afterwards was it given in Paris, the first performance in the metropolis taking place on the

4th ult. According to the latest news the performances are, however, interrupted owing to the illness of M. Delmas, who impersonated *L'Etranger*. The rôle of *Vita* was taken by Madame Bréval. — The 23rd ult. was the date fixed for the production of 'La Reine Fiammette,' by MM. Xavier Leroux and Catulle Mendès, at the Opéra-Comique. — It has long ago been stated that the hundredth anniversary of the birth of Berlioz on the 11th ult. deserved to be worthily celebrated in this city. At the Conservatoire, Colonne and Chevillard concerts, Berlioz has certainly been largely represented, but the only notice taken of the day itself was the placing of flowered wreaths round the statue of the composer in the Place Vintimille, the Mayor of Côte-Saint-André, M. Bourgault-Ducoudray, and M. Eugène d'Auriac, professor of the Faculty of Letters, and representatives of various societies being present. A few brief words were spoken by the three persons named, M. Ducoudray remarking that 'le silence de nos voix rendra mieux le regret de nos coeurs.'

### PRESSBURG.

At the cathedral service for the festival of St. Cecilia (November 22), Beethoven's 'Missa solemnis' was performed under the direction of Gabriel Franck, of Raab. The Mass was first given here in the year 1835 under Kumlik (1801-1869), and since 1891 it has formed part of the service on St. Cecilia's day. In the invitations issued this year, attention was called to the fact that only when presented in conjunction with the service can the music of this 'noblest of all sacred works' produce its proper impression.

### ROME.

The opera season commences immediately after Christmas. Ten works are announced, among the novelties being: Puccini's 'Madame Butterfly,' 'Ero e Leandro' by Signor Mancinelli (the conductor for the season), and Wagner's 'Tristan.' Among the soloists are Mesdames Bellincioni, Darclee, Pinkert, and the tenor, Marconi.

### ST. PETERSBURG.

Rimsky-Korsakoff's first opera, 'La Pskovitaine,' the libretto of which is based on a drama by Mēi, was produced at the Théâtre Marie in the year 1873 and performed sixteen times. In 1895 it was revised and performed at the Paniew Theatre. The work, after still a second revision by the composer, was recently given at the first-named theatre for the benefit of the orchestral players: the prices had been raised for the occasion, and according to *Le Ménestrel* the sum to be divided amounted to no less than 11,347 roubles, equivalent to about £140 in English money. The opera seems to have attained great success.

## Country News.

BRIEFLY SUMMARIZED.

ABERGAVENNY.—The Choral Society gave a concert in the Town Hall on the 8th ult., when Coleridge-Taylor's 'Death of Minnehaha' was the chief feature of the programme. There was a choir and orchestra numbering 140, and the solo vocalists were Miss Winifred Marwood and Mr. Montague Borwell. The conductor was Mr. W. R. Carr.

BISHOP'S STORTFORD.—A very admirable performance of Mackenzie's 'Dream of Jubal' was given by the Musical Union on November 25. Great care had evidently been taken in the preparation of the choir and orchestra by Dr. Eaglefield Hull. The former sang with much spirit, and the latter (reinforced by some professional players) accompanied, especially in the recitations, with much delicacy. Miss Ethel Lister, a very excellent soprano, and Mr. W. Maxwell were fully efficient in the solo parts, and Mr. Charles Fry once more appeared in his capacity of reciter of Mr. Bennett's beautiful verses. The occasion was taken to present the conductor with a handsome baton in recognition of his services to the Society and of his success in obtaining his Doctor's Degree. The presentation was made by the Rev. F. W. Galpin, a true friend of music.

BLACKBURN.—The St. Cecilia and Vocal Union opened its twenty-ninth season on the 7th ult. at the Exchange Hall. Gounod's 'Messe Solennelle'—which occupied the first half of the programme—was most impressively rendered. The second part included 'Hiawatha's Wedding-Feast,' by Coleridge-Taylor, rendered by the 300 performers in a praiseworthy manner. The solo vocalists were Miss Lillie Wormald, Mr. Charles Saunders, and Mr. Charles Knowles. Dr. E. C. Bairstow, the newly-appointed director, skilfully conducted.

CANTERBURY.—The first of the series of oratorios to be given in the Cathedral during the winter season took place on November 26, when Mendelssohn's 'Elijah' was sung with full orchestral accompaniment. The choir and orchestra were removed to the west end of the nave, thus placing them in a much better position. For the first time in the history of the Cathedral the soprano and contralto solos were sung by ladies instead of by the choristers. The choir numbered about 150 and sang excellently. The principal parts were sung by Miss Gleeson-White, Miss Rosina Beynon, Mr. W. Halward and Mr. Dewhurst. Great credit is due to Dr. Perrin for his care in training the choir and his able direction of the performance.

DUNDEE.—Mr. John E. West's cantata 'The Story of Bethlehem' was performed by the Gilfillan Memorial Church Choir in that church on the 13th ult., with orchestral accompaniment. Mr. Peddie Petrie presided at the organ, and Mr. George D. Lamont conducted.

ELV.—The Musical Society gave its annual concert in the Public Hall on the 8th ult., when 'Hiawatha's Wedding-Feast' comprised the first part of the programme. Both choir and orchestra, under the direction of Dr. Allen, were fully efficient, and the solo, 'Onaway, awake' was well sung by Mr. B. J. Gentry. In the second part, which was miscellaneous, Miss Eva Hart (vocalist), Miss N. Palmer (pianoforte), Mr. Randolph Hall (violin), and Dr. Wilson (viocello) took part.

EXETER.—The Oratorio Society gave a performance of Sullivan's 'Golden Legend' and Gounod's 'De Profundis' in the Victoria Hall on the 4th ult. The choir and orchestra numbered 230 performers, and did excellent work under the very able direction of Dr. H. J. Edwards. The solo music was safe in the hands of Madame Emily Squire, Miss Gertrude Lonsdale, Mr. Henry Beaumont and Mr. Dan Price. Mr. E. Vinnicombe presided at the organ.

GOOLE.—The Musical Society gave its first concert this season in the Sailors' Institute, on the 8th ult., when Elgar's 'Banner of St. George' and a miscellaneous selection were performed, under the direction of Mr. E. Johnson. The solo vocalists were Miss Florry Roscoe, Mr. G. W. Riley, and Mr. Dan Billington.

HIGHTOWN (LIVERSEDGE).—Sterndale Bennett's 'Woman of Samaria' was performed by the Hightown Wesleyan Choir on the 5th ult. The choir sang with expression, and the solo vocalists were Miss Nellie Clough, Miss Elsie Bradley, Mr. W. E. Pearson and Mr. J. W. Calverley. Mr. Frederick Houldershaw accompanied on the organ and Mr. William H. Wright conducted with care.

MANNINGHAM (Bradford).—The Salem Musical Union gave its first concert of the season on the 11th ult. in the Assembly Hall, when Coleridge-Taylor's Cantata 'Meg Blane' was the chief feature of the programme. The principal vocalists were Miss Bertha Pinder (in the Cantata), Miss Mary Tapp, Mr. Charles Blagbro, and Mr. J. H. Hill. Mr. J. Paget Priestley conducted.

PORT SUNLIGHT.—The Philharmonic Society gave its inaugural concert on the 11th ult. The programme, which included Sullivan's 'O Gladsome Light,' Mendelssohn's '114th Psalm,' and several part-songs, gave evidence of careful training by the able honorary conductor, Mr. John Cheshire. The orchestra was responsible for Leutner's 'Festal' and Rossini's 'William Tell' Overtures, both capably played.

LINCOLN.—The Musical Society, under the conductorship of Dr. G. J. Bennett, gave an extremely good performance of Sullivan's 'Golden Legend' on the 2nd ult. The choir numbered 150, and there was an orchestra of 60 performers, led by Mr. Edward O'Brien. The principal vocalists were Miss Agnes Nicholls, Edna Thornton, Messrs. Charles Saunders, Charles Tree, and L. W. Endersby. The second part of the programme included Dr. Bennett's eight-part arrangement of Pearsall's 'Sir Patrick Spens,' to which the fine choir did full justice.

READING.—A concert was given in the Town Hall by the Gentlemen of St. George's Chapel Royal Choir and His Majesty's Private Chapel on November 24. The part-singing was, needless to say, admirable, and included Mendelssohn's 'To the sons of art,' Horsley's 'Come, gentle zephyr,' Webbe's 'Wanton gales,' Spofforth's 'Come, bounteous May,' Hatton's 'Summer eve,' Elgar's 'After many a dusty mile' and 'It's oh, to be a wild wind,' and other well-known part-music. Miss Mabel Manson and Miss Henrietta Godwin contributed vocal and violin solos respectively. A special feature of the concert was the splendid performance of Guilman's 'March aux flambeaux' on the organ by Sir Walter Parratt, who also accompanied several of the pieces and conducted the concerted music. — The Philharmonic Society held its first concert this season on the 9th ult., when an excellent performance of 'The Golden Legend' was given at the Town Hall. The solo vocalists were Miss Gleeson-White, Miss May Hanker, Mr. Harold Wilde and Mr. Charles Tree. An excellent orchestra, led by Mr. A. Burnett, was engaged, Mr. W. D. Boseley assisted as organist, and Dr. Read conducted. Mr. W. H. Strickland, the late conductor, was presented a few days prior to the concert with an address, and a testimonial in the form of a cheque for one hundred guineas, after having served the Society for the period of forty years.

SIDCUP.—The Musical Society opened its twenty-fifth season in the Public Hall on the 7th ult., when Mendelssohn's 'St. Paul' was performed. The work of the choir and also that of the orchestra reached a high standard, especially in the more dramatic choruses. The vocalists included Miss Bayley Harris, Miss L. Dinelly, Mr. Braxton Smith, and Mr. Bertram Mills. The leader of the orchestra was Mr. Ernest Bloxham, and the conductor Mr. A. E. Butterworth, who is to be congratulated on the success of his efforts to provide good music in this locality.

SOUTHPORT.—The Choral Society gave its first concert of the season in the Cambridge Hall on the 11th ult., when Mendelssohn's 'Hymn of Praise,' Brahms's 'Song of Destiny,' and Tchaikovsky's 'Symphonie Pathétique' were performed. The latter was given for the first time in Southport, and the specially selected orchestra gave a fine rendering under Mr. J. C. Clarke's baton. The solo vocalists were Miss Fanny Chetham and Mr. Webster Millar.

STAFFORD.—A crowded audience assembled in the Borough Hall on the 15th ult., when the combined choirs of the Stafford and Uttoxeter Choral Unions performed Elgar's 'King Olaf.' The vocalists were Miss May Eaves, Mr. Tom Child, and Mr. Watkin Mills. The band and chorus responded well to the baton of Mr. Herbert Drury who ably conducted the performance.

WORCESTER.—The Musical Society gave its first concert of the season on the 8th ult., when the first part of the programme comprised selections from Handel's 'Samson.' The miscellaneous second part included the part-songs 'Over the sea,' Mendelssohn's 'Merry boys, away,' Bishop; and 'My sweet sweeting,' by W. H. Bell, the latter being warmly encored. The choir sang these and the choruses in the oratorio with admirable effect under the very able direction of Mr. W. Mann Dyson, and the orchestra was also fully efficient. The solo vocalists were Miss May Eaves, Miss Cissy Darling, Mr. Charles Child and Mr. Ernest Davies.

## Answers to Correspondents.

J. F. M.—You might get a copy of 'The Anglican Tune Book' (second hand) from Mr. Reeves, Charing Cross Road. The 'Sarum Hymnal' (if in print) could be procured from Messrs. Brown and Co., Salisbury. We do not know of any hymn-tunes or carols composed by Mr. Henry Gadsby except those you mention—tune No. 392 in 'Hymns Ancient and Modern' and a carol in Messrs. Novello's Series.

REX.—(1) It is as easy to secure a rhetorical separation at the commas in singing as it is in spoken declamation. Indeed, we question whether a good elocutionist would take breath at the commas in the example you send us. A moment's silence does not necessarily impel a breath. (2) The song ('Kathleen Mavourneen') is often sung by contraltos. We are so used to such dramatic incongruities as not to notice them.

CESTRIAN.—Braham's song 'The Death of Nelson' was written for, and probably sung by him in his opera 'The Americans,' produced at the Lyceum Theatre, April 17, 1811. As Nelson did not die until the year 1805, the song must have been composed after Méhul's 'Chant du départ' in 1794 (see Grove's Dictionary i, 440b). We cannot say if the first part of Braham's song is a conscious or an unconscious plagiarism of Méhul's air.

A. F. T.—Miss Fanny Davies made her first appearance in England, after she had completed her studies in Germany, at the Crystal Palace Saturday Concert of October 17, 1885, when she gave a fine performance of Beethoven's Pianoforte Concerto in G. We regret that we cannot give any information concerning the lady vocalist you mention.

M. H. V. M.—(1) The Pastorale and Capriccio (Nos. 9 and 20) are contained in Breitkopf and Härtel's 'Sixty Sonatas' of Scarlatti. Quite right. No. 30 of the same set is 'The Cat's Fugue.' (2) The term 'Birouki' is equivalent to Bagatelle—small pieces. See the pieces by Liadoff in No. 41 of Novello's Pianoforte Albums.

CONSTANT READER.—(a) For Soloists: 'Randegger's Primer' (Novello's Series of Primers, price 4s.) will perhaps suit you. (b) For Choral Societies: 'Choral Society Vocalisation' by Stainer (Novello's Primers, price 2s.) is a full course. 'Hints on Choir Training' by W. G. McNaught (Novello, price 2d.) may also be found useful.

CONTRALTO.—There are not many opportunities of obtaining a remunerative engagement in a church choir in London, or the provinces. Scotland might prove a more fruitful field, as mixed choirs prevail in the Presbyterian churches there, and Mr. Carnegie's generosity in the matter of organs has been the means of developing music in church services north of the Tweed.

ILFORD.—Examiners are sometimes lenient; but we doubt if those who sit in judgment upon candidates for the Associateship of the Royal College of Organists would appreciate Scotson Clark's 'Chorus of Angels.' They might, for instance, prefer something by Bach. The march you mention is hardly suitable.

P. A.—Triple time is usually conducted—down, right up—though the second beat is sometimes to the left. Some conductors, however, adopt a sort of rotary method—as a Yorkshire fiddler once observed of his conductor (or misconductor), 'It beats me what he be a-beating.'

J. H. P.—Dr. McNaught recommends the following heads and marks for solo-singing adjudications:—Correctness, Time, Tune, 10; Voice Production, Tone, Intonation, 20; Attack, Pronunciation, Enunciation, 10; Expression, Tempo, 15; General Effect, 15—Total 70 marks.

ENQUIRER.—Candidates must be Associates or Shareholders of the Tonic Sol-fa College and, after being proposed as examiners and elected by the Executive Committee, they must pay a Registration fee. Apply to the Secretary, Tonic Sol-fa College, 27, Finsbury Square.

CARMEN.—(1) Asger Hamerik (born 1843) is a famous Danish composer. His works include six Symphonies, five Suites, three Operas, and many choral works. His May Dance, for four voices, is well known. (2) Max Bruch's chorus 'The Holy Family,' may be had from Messrs. Novello.

H. S.—(1) Start with Stainer's 'Harmony Primer,' and then go on to Bridge and Sawyer's 'Harmony Course'; but you will doubtless consult your violin teacher on the subject. The secretary of the Royal Academy of Music will give you full information as to the diploma of L.R.A.M.

TROUBLE.—To a tenor with a good voice who has acquired the habit of singing through his nose, the best advice is 'don't.' Sing scale passages, first on a closed vowel, *oo*, then gradually open the mouth till you get a more open vowel, *ai*, then open the mouth wider and sing the open vowel, *ah*. Take long breaths and sing softly.

HYMN.—There is always a market for a good thing, but whether your 'Fifty odd hymns, &c. (words and music)' come under that qualification it is not for us to say, as we have not seen them. There would be no harm in your submitting them to a publisher. The 'several songs, anthems, &c.' from your pen might be similarly submitted, though it is impossible for us to forecast the result.

DOUBLE DIAPASON.—Thanks for your suggestion that we should announce forthcoming organ recitals. We find it quite a sufficient tax on our space to mention, even with only sample pieces, some of the many that are given month by month.

H. J. R.—(1) The slow movement and scherzo of Sullivan's Symphony in E have been arranged for pianoforte solo: they are in the press, and will shortly be issued. The 'Ouverture di ballo' is only arranged for pianoforte, four hands, not solo. (2) We cannot say.

R. H. W.—The word 'Noi' in an orchestral part occurring after a cue means 'we'—'we have to play again.' It is not used in modern printed music. (2) The two chants Nos. 60 and 243 in the St. Paul's Cathedral Chant Book are both by Goodenough.

E. A.—It is impossible for us to give an idea of the value of a Stainer violin, although 'it is in good tone and condition.' Submit it to experts like Messrs. W. Hill and Sons, New Bond Street.

W. C. T.—If the young lady in whom you are interested wishes to study the pianoforte on the Continent, she could not do better than become a student at the Scharwenka Conservatoire, Berlin.

C.—Dr. Hubert in his primer 'Breathing for voice production' does not claim originality. He simply shows the scientific basis of a method of breathing that is opposed to others in vogue and advocated.

M. H.—Your best plan will be to advertise. We cannot give an opinion upon the saleable value of a good teaching connection.

F. H.—Schubert wrote all his songs actually to verses all written by German poets: the words were not added subsequent to the composition of the music.

A WINDSOR READER.—You are quite right. The great Pan may have been descended 'From mighty Pans,' but 'Pans' is probably a slip of the pen for 'pens.'

A. R. C. O.—How to start a Male-Voice Choir, by W. J. Kidner (Curwen), is no doubt the book you need. It furnishes much useful and practical information on the subject.

D. J.—(1) Mackenzie's Benedictus and Handel's 'Sweet bird' are not arranged for pianoforte solo.

Erratum.—In our last issue (p. 820) we inadvertently did an injustice to 'Phillis' in saying that she 'died her tresses black.' We apologise to her and to Mr. A. H. D. Prendergast, the composer of 'Phillis dyes her tresses black.' May it be long before Mr. Prendergast's charming part-song dies.

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DAILY TELEGRAPH, OCTOBER 15, 1903.

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DAILY TELEGRAPH, OCTOBER 16, 1903.

Leaving consideration of method for the greater satisfaction of touching upon evidence of the lofty powers with which the composer is endowed, and by the strength of which he has taken a foremost place amongst the composers of the world—perhaps even more than in "Gerontius," where the subject was less varied and expansive—those powers assert themselves in the new work. . . . Whether he shows us the ineffable gentleness and dignity of Christ, the penitence of Mary Magdalene, the despair of Judas—whether he picture storm or calm, suggests the tragedy of Golgotha or the glory of the Ascension, we are conscious of power, sincerity, and truth.

STANDARD, OCTOBER 15, 1903.

There can be no question concerning the lofty purpose of the composer and his consummate mastery of the resources of his art. The work is the product of fervid imagination controlled and guided by keen intellectual perception, a masterful expression in music of spiritual convictions, and in its essence a sacred music drama permeated with the spirit of the preacher. . . . The keynote of Dr. Elgar's work is lofty mysticism, suggesting the spiritual in a peculiar and often strangely beautiful manner.

MORNING POST, OCTOBER 15, 1903.

The deep sincerity which pervades the work, the splendid technique, the power, and, in many instances, the great charm that are revealed demand immediate recognition before any criticism be passed. . . . As an expression of lofty purpose, as an example of consummate musicianship, and as revealing both imagination and originality there can be but one opinion. The instrumentation of the work is a study in itself.

GLOBE, OCTOBER 15, 1903.

Dr. Elgar's command of every orchestral resource is proverbial, and in "The Apostles" he handles vast choral masses with no less signal success, and his solo writing, if not exactly melodious in the old-fashioned sense, is always dramatic and expressive. . . . Those who know Dr. Elgar's music best will understand how fully he has availed himself of the many opportunities given him by the most moving story the world has ever known, what treasures of musical science he has expended upon it, and with what dazzling resources of orchestration he has enriched it. . . . The work must be pronounced a worthy successor to "The Dream of Gerontius."

PALL MALL GAZETTE, OCTOBER 15, 1903.

A masterpiece; an invaluable contribution to the art of the world; a score of pure gold throughout—a work so great, so remote from the common things of the earth, that to follow the composer into the distant fastnesses of his mind is, at all events, on a first hearing, something of a heroic virtue. He tries one, not because he wishes to compel endurance, but because he has carved out his way, and it is nothing to him whether you follow or not. There is the secret of his wonderful art: it is nothing to him if you take his score or reject it; and there follows the inevitable result that immense indifference, however, implies a sort of personal work which, granted a powerful brain as the origin from which that work springs, makes for ultimate triumph; and such power was certainly displayed to-day. . . . I write in this somewhat ecstatic strain because the work deserves it. . . . And such music as rises to Elgar's—to this great master's—heart is of the finest possible quality; it is of "meaning most decisive."

WESTMINSTER GAZETTE, OCTOBER 17, 1903.

Without any doubt "The Apostles" is worthy of great and admiring attention, a superb instance of English imagination and musical craftsmanship. I yield to none in my satisfaction that we have a composer so able and so masterful that he compels inquiry and commands applause. . . . I find "The Apostles" in some respects in advance of anything Elgar has previously done; as a specimen of mere mastery of material it shows a surer grasp, and though there is the same effort to impress by prodigies of polyphony, which amount to but little in the end, the effort here is more successfully made.

OBSERVER, OCTOBER 18, 1903.

As the days pass since I was one of a closely-packed and deeply attentive audience in the massive town hall the conviction increases in my mind that I was present at the birth of not only a masterpiece, but an epoch-marking work in the history of oratorio. Musically it may be described as a sacred drama on the lines of Wagner's "Parsifal." . . . That the motives are always appropriate may毫不hesitatingly be said; that the passages in which they are used with special purpose carry conviction is undoubtedly, and that the composer has gone beyond all forms and reached the bedrock of musical expression is incontrovertible.

SUNDAY TIMES, OCTOBER 18, 1903.

The choral writing in the "Apostles" is among the finest ever written, at any time, by any musician. Its difficulty, as those who know the trend of Dr. Elgar's genius will need no telling, is enormous; but the complexities he so delights in inventing are so obviously the outcome of a desire to express convictions (artistic and spiritual) that none who value sincerity in art would dare suggest that this great representative of British music should curb the fire of his Pegasus, or (to change our metaphor) attempt to trim his sails to the breeze of critical opinion. . . . "The Apostles" is real music—that is to say, music which means something; music which expresses the inner sense of the words to which it is set.

REFEREE, OCTOBER 18, 1903.

I very much doubt, however, if two-thirds of those who were present apprehended the greatness of the music they were listening to. Small blame to them, however, for the work is laid out on the same lines as Wagner's "Parsifal," and the themes have consequently become familiar before the significance of the music can be wholly understood. That which may be said to have been apparent to all was its spirituality. It is this which gives the music its distinctive individuality. . . . The deep impression made by the work was shown by the momentary silence which ensued after the last note had died away, for although a stupendous tonal climax is worked up, the end is calm and gentle, as the spirit of the faith the music illustrates.

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London:—Printed by NOVELLO AND COMPANY, Ltd., at the Novello Works, Soho, and published at 1, Berners St. (W.), and 85 & 87, Queen St. (E.C.). Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT & Co., Ltd., PATERNOSTER ROW (E.C.).—Friday, January 1, 1904.